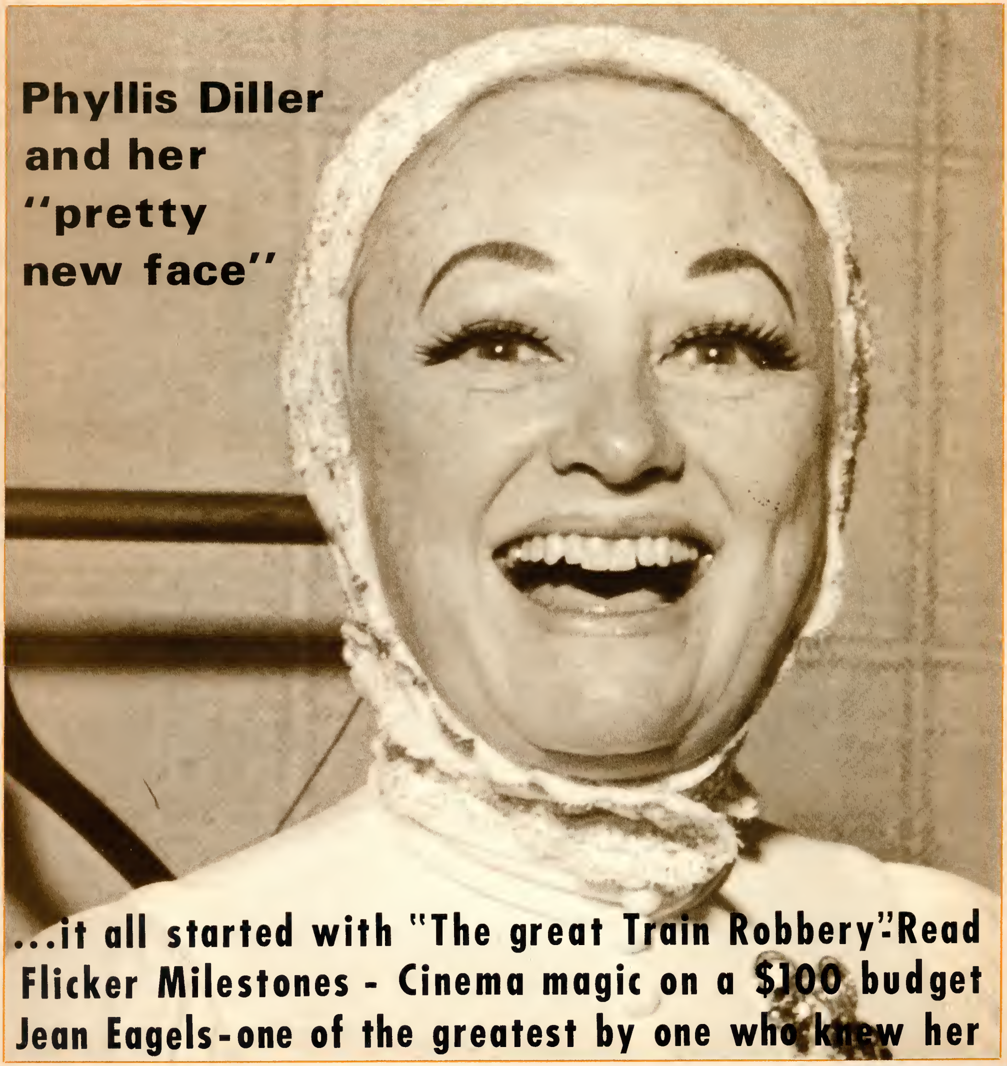
Hollywood studio Magazine

Collectors & Hobbyist Classified Section pg. 40

60 CENTS AUGUST 1972



Phyllis Diller and her "pretty new face"

...it all started with "The great Train Robbery"-Read Flicker Milestones - Cinema magic on a $100 budget Jean Eagels-one of the greatest by one who knew her



PATSY KELLY, pert, wise-cracking comedienne, familiar co-star of the 30's.

Hollywood Studio Magazine

VOLUME 7 NO. 4 AUGUST 1972

ON THE COVER

"Star Night 2" benefit held at Los Angeles' famous Cocoanut Grove featured the "young and pretty" Phyllis Diller and her new face. Also appearing in the benefit was Bob Hope and Ray Bolger. See Lee Graham's "Man About Town."

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TAKE IT FROM THE TOP

Motion picture milestone

Another milestone in the history of the Motion Picture Arts and Sciences – the new multi-story headquarters to be built in Beverly Hills on the northeast corner of Wilshire Blvd. and Almont Dr. at a cost in excess of $2.5 million. Daniel Taradesh, President, said "This is the culmination of efforts dating back more than a decade.

"For a long time the Academy has needed a larger and more modern building to cope with their expanding year-around activities." The new building to be completed in early 1974, will house the Academy staff, the Margaret Herrick Library, and a theatre with seating capacity between 1100 and 1200.

The Academy's building committee is chaired by Walter Mirisch and includes Hall B. Wallis, co-chairman, Harvard, Koch, Elmer Bernstein, Gregory Peck, Gordon E. Sawyer, and Daniel Taradesh.

Cooperative film service

A cooperative film service, University Film Distributors, has been created by the University Film Association and Foundation of the University of Southern California, to facilitate the sharing of university-produced films and acquisition of those films useful in education, particularly at the college level.

Unique film offered

"La Cucaracha," the first Technicolor three-color film of a dramatic subject, which was first released in 1934 is now available. All prints are made by the original Technicolor Imbibition Printing which is a three-color dye transfer process for achieving exceptional color films. "La Cucaracha" is considered unique in that its maker attempted to make the fullest use of color in costumes, makeup, scenic design, and lighting to demonstrate the potentialities of color as well as the exceptional quality of the process.

To ensure that student and film scholars can readily have access to this element in film history, prints of this 20-minute film are available in the 16 mm. Technicolor-sound at $110 which is essentially at cost. Orders should be placed with University Film Distributors, USC Division of Cinema, University Park, Los Angeles, Ca. 90007. Films of the following institutions are also among available subjects: Iowa State University, Ohio State University, Edinboro Stat College, Stephenson College, and the Universities of Iowa, Wisconsin and Southern California. Happy viewing!



VETERAN SHOWMAN, Newton P. "Red" Jacobs, president of Crown International Pictures, Inc., presents a plaque to America's most beloved comedian, Jack Oakie, commemorating the 45th anniversary of the arrival in Hollywood of a celebrated comic.

Lucy has a Ball

With the sale of the fifth year of "Here's Lucy" to Australia, international sales of Lucille Ball's current network series passed the

Turn to Page 20

FAMOUS MOTHERS . . . or Mothers of the Famous . . . The mothers of Lucille Ball and Doris Day were present at the Motion Picture Mothers Club's 33rd birthday celebration, at the Motion Picture Country House in Woodland Hills and are seen here with the group's Cookbook of the Stars, a volume compiled to honor their celebrity children. That's Mrs. Dee Dee Ball at left, and Mrs. L. Day at right. The event raised monies to benefit the Motion Picture Country House in Woodland Hills, the home of ailing performers, supported by the Motion Picture and Television Fund.



STILL GOING STRONG! That's Vivian Duncan (center) pictured here with her brother, songwriter Harold Duncan, and with Dorothy Lamour. They are pictured at the Motion Picture Mothers Club's 33rd birthday celebration at the Motion Picture Country House in Woodland Hills when all three performed. Miss Lamour showed she can sock over a song-and-dance number with the best of them, meriting terrific applause for her act, and topped only by the singing and dancing of Miss Duncan, who was so great she practically brought the house down. Her brother, who joined her for the final part of her act, got a very warm reception.



IN THE MAILBAG

An enthusiastic reader!
Hollywood Studio Magazine
P.O. Box M
Sherman Oaks, California 91413

Quite by accident, about a year and a half ago, I discovered a copy of the Hollywood Studio Magazine and thought it was just great. Seeing the first issue – I haven't missed an issue since that time – and my enthusiasm spilled over to other friends who have discovered and enjoyed it as much as I.

A bouquet is certainly in order for you and your entire staff for your most interesting publication and I'm sure all film buffs enjoy it as much as I do. The articles and photos are most interesting. Just cannot say enough in the way of praise for "your baby" and particularly enjoy Mr. Hoaglin's "Down Memory Lane" section.

Larry Kleno
Suite 301
9157 Sunset Boulevard
Los Angeles, California 90069

Writer needs material
Hollywood Studio Magazine
Sherman Oaks, California

I am a young science fiction writer currently compiling a pictorial history of horror films.

My research and stills are somewhat limited. Dealing with old book stores is quite expensive, and many movie companies do not have information which I feel would greatly enhance my literary endeavors on this subject.

I would appreciate it very much if you could possibly send me any available pictorial data, advertising, stills, literature, etc. on some of the unusual and rarer horror films between 1950 and the present, such as those of American International, MGM, Universal, Hammer and Japanese productions.

Thank you so much for your patience and assistance.

Bob Fisch
Forge Brook Meadows
Fishkill, New York 12524

Editor's note: We are unable to supply our reader with the information requested; however some of our subscribers, we felt, might be better able to help Mr. Fisch.

Likes our hobby features.
Dear Editor:

The last few times I have been to the beauty parlor I have noticed the "San Fernando Valley" magazine.

It is very interesting and I'm sorry we are leaving the Valley to move to Texas as it was nice to read a Valley magazine for a change.

The Hobby features seemed to be the most interesting. I wonder why you stick it in the back of the magazine. It deserves more space.

Thanks for the brief enjoyment of your magazine.

Mrs. Anna Mae Miller
22259 Hart Street
Canoga Park, CA 91304

We'll ask Jess!
Hollywood Studio Magazine

Enjoy Jess Hoaglin's articles. I remember him well from the 40's when he had a magazine called "The Supporting Cast."

Could we see something on Gloria deHaven or Betty Grable as they are today.

Love your magazine.

Thanks,
Ron deArmond
904 Sir Frances Drake
San Anselmo, Calif. 94910

Thanks for the interesting material!
Hollywood Studio Magazine

Thought the enclosed printed sheets might raise a smile or two in your offices. And I must congratulate you on the fine job you are doing with the magazine. Everything about it is first rate . . . well written and interesting articles . . . an attractive and pleasant format and skillful mechanical preparation. Bravo!

Sincerely,
Ted Salter
Suite 106
1540 No. Highland Ave.
Hollywood, Calif. 90028

Carmen Miranda feature great!
Robert Kendall
Hollywood Studio Magazine

Thoroughly enjoyed the article on Carmen Miranda! Certainly, she was the greatest film star to come from South America. The nostalgia craze has revived the fame of Miss Miranda in Rio. A $100,000 musical revue depicting the exciting times of Miss Miranda is presently playing in Rio, and set for showcasing in the U.S.A.



Studio feature writer, Robert Kendall interviewing Vivian Duncan.

But what is even more wonderful is the revival of those great dances, the wonderful hats and shoes made famous by Carmen. Even her old movies are being shown in Miranda movie festivals.

Having been a big Miranda fan I was most pleased that Hollywood Studio paid tribute to her. However, I wish you'd made mention of Carmen's No. 1 fan – Tim Malachosky of Santa Monica. Tim has a huge photo file on Carmen, many original soundstage recordings, and some of her colorful hats and costumes in his collection. He sent your Hollywood Studio story on Carmen to her sister who lives in Rio, and she expressed her delight at your remembering!

As you can see, even stationery hasn't been immune from the big Miranda revival. Loyal Carmen fans also made a run on your May issue. Good luck, and keep up the good work.

Sincerely,
Janet Platt
2355 Roanoke Road
San Marino, Calif.

FLICKER MILESTONES



"The Best Years of Our Lives" – 1946. Captain Dana Andrews, Sgt. Frederic March and Seaman Harold Russell.

It all started with "The great train robbery"



D. W. Griffith and Billy Bitzer.



"THANK YOUR LUCKY STARS" with Humphrey Bogart and S. Z. Sakall.

By Pete La Roche

† In 1903 a man named Edwin S. Porter, who for the past few years had been filming oddities for the "peep" shows, embarked upon a venturesome project that culminated in the first "feature" film ever made, and overnight became a classic.

The film was THE GREAT TRAIN ROBBERY. And for years thereafter, whenever a new nickelodeon opened, it invariably billed it as the star attraction.

THE GREAT TRAIN ROBBERY was a one-man show, having been written, produced, directed and filmed by Porter. He was a talented man, for having no real precedent to go on, showed great skill in film construction and editing.

He put the film together by cutting from one scene to another, changing locale, close-ups and building to a climax that showed a good sense of storytelling.

He also established here the basic pattern for all Westerns to come . . . crime, pursuit and capture.

In later years, D. W. Griffith himself was to say: "Porter established many innovations in the art of film-making that enabled us to quickly elevate the technical quality of the film."

Edwin Porter continued to make films for quite a few years after, and even directed Mary Pickford in, TESS OF THE STORM COUNTRY twelve years later (cost, $500,000). It is rather ironic that his first real film, THE GREAT TRAIN ROBBERY, made for a few dollars, remains the one that he is famed for.

***

"DEMAND THAT GOVERNOR WALSH STOP 'BIRTH OF A NATION'!

After conference with governor it is announced producers will be prosecuted!"

That is how D. W. Griffith's great film, THE BIRTH OF A NATION was received in Boston, April 19, 1915. A riot ensued at Trenton Theatre when Negroes were refused admission.

Griffith was assailed by such names of the day as, Jane Addams, Albert Bigelow Paine, Booker T. Washington and Charles W. Eliot of Harvard. In response he wrote a pamphlet titled: THE RISE AND FALL OF FREE SPEECH IN AMERICA and inserted the following plea as a foreword to the film.

"We do not fear censorship, for we have no wish to offend with improprieties or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue . . . the same liberty that is conceded to the art of the written word . . . that art to which we owe the Bible and the works of Shakespeare."

But the BIRTH OF A NATION was too great, too big, too awe-inspiring to be tumbled by the yapping at its heels. It involved the audience. It made them see raw history, and engulfed them with its great emotion, astonishing them with its tremendous panorama of a whole nation aflame.

After the hysteria had subsided the film was viewed for what it was . . . a masterpiece that raised film making from a mere novelty to the status of an art.

***

A Christmas dinner party in a lonely Klondike cabin to which the honored guest, a beautiful girl, never comes, was the poignant moment in a film called, THE GOLD RUSH.

Up until 1925 most comedies had been short, cheap and mostly based on gags. For quite some time, Chaplin had toyed with the idea of a long comedy with a story. In the GOLD RUSH he had what he wanted.

By the time it was released it had run to nine reels, taken well over a year to film and had cost a great deal of money. But it was worth all that had been expended to produce it, for the acceptance was tremendous as witness the long lines that waited hours to see the film.

In some instances the critics claimed that it was short of the greatness of his earlier films such as, THE KID and SHOULDER ARMS, but time has proved that these two films now rate rather poorly alongside the GOLD RUSH.

Of all the films that Charlie Chaplin made (and they number well over a hundred) none was ever so universally accepted and stood up to the test of time as did the GOLD RUSH.

With each revival over the past decades we still see a motion picture that was produced to give us pathos, a good idea of what the "gold fever" was like, a heart-tugging love for an unattainable girl and laughs that to this day have not quite been equaled.

***

The lights lowered, the screen lit up then came to life in the form of John Barrymore and suddenly, swelling music filled the theatre to the amazement of the audience.


EXTRA! Vitaphone! "Don Juan" EXTRA!

VARIETY 1926

LOS ANGELES, CALIF., WEDNESDAY, OCTOBER 27, 1926

VITAPHONE THRILLS L. A.

REMARKABLE FIRST NIGHT CROWD ACCLAIMS VITAPHONE

NEW ERA IN PICTURES, SAYS HAYS OF THE VITAPHONE

IT REPLACES PROLOGAR

By ARTHUR UNGAR

Don Juan starring John Barrymore. Hollywood's first "sound" film, produced by Warner Brothers.

The year was 1926, the picture was DON JUAN and the music came from a process called, Vitaphone . . . sound on disk.

This process has been offered to the big film makers of Hollywood and had been rejected by all . . . all that is until it was offered to Warner Brothers, who at that moment in their film history were facing slow death due to lack of theatres to show their product.

Needing something to entice theatre owners to take on their product, in desperation they contracted for the Vitaphone device. They quickly experimented with shorts featuring musical celebrities and got good reception.

Having finished the production of DON JUAN with John Barrymore and about ready to release the picture, they decided to gamble on adding a musical accompaniment.

This was Hollywood's first full-length "sound" film and it kept the Warners about the water level long enough to mount their history making picture, THE JAZZ SINGER.

Being short of cash (as usual) they approached Al Jolson and offered him stock in their company in lieu of a salary, but Jolson along with everyone in Hollywood took a dim view of the "gimmick" and demanded cash. (Thereby passing up a fortune.)

The picture was not much more than a "quickie" with a tired story, but in it Jolson sang three songs, said a few lines of dialogue . . . and threw a billion dollar industry into the biggest shake-up of its thirty years.

***

By 1930 sound was firmly established in every studio and anything that sang, danced or sounded like music found itself on the screen. Completed films that had been shot silent were scrapped in Hollywood's mad rush to get in on the new Midas touch.

But depression was spreading its





E. G. Robinson in a typical scene.

chilling grip on the nation and soon no one was in the mood for the unreal glamour that Hollywood had been selling.

Bootlegging and gang warfare occupied a great deal of the headlines about that time, and Daryll F. Zanuck who had recently been appointed head of production at Warners decided to capitalize on these headlines and initiated the Gangster Film.

LITTLE CAESER with Edward G. Robinson was the first and it set the pace and formula for the dozens of such films that flooded into its wake. New names such as Spencer Tracy, James Cagney and Paul Muni became household words via this type of film vehicle.

Here was raw emotion set in the mood of the day. The public liked it and bought it and Hollywood supplied it. What these films were supposed to say . . . that "crime does not pay" . . . seemed to have been lost in the "glamour" image of the gangster stars, and guardians of the public morals began to fidget at the protest heard from the churches.

The argot of the gangster began to be heard everywhere: Rub him out! . . . So what! . . . You can dish it out but you can't take it! . . . Frisk 'im for a rod!, etc., etc.

Then the pressure from civic organizations was brought to bear and Will Hays, the Movie Czar, banned the Gangster Film.

Here was a phase of American life, truthfully exposed in all its graft, corruption and flouted laws by the naked eye of the camera. It apparently pricked the conscience of the guardians of public morals and they decided to hurriedly turn out the light and make believe it did not exist.

***

With the last of the gangster films, Hollywood needed a quick replacement in the vein of the raw emotions and horror and found it in FRANKENSTEIN.

The first of these horror films was DRACULA, but FRANKENSTEIN, which was filmed with great skill and scope, took top rank in that category. It created a tremendous sensation and movie houses advertised nurses, doctors and even ambulances in attendance during its showing.

The film grossed a fortune and was quickly followed by a number of Frankenstein pictures. Then to compound the horror, Frankenstein and Dracula were included on the same bill and remained the ultimate in the scare of a lifetime.

With the depression letting up and a touch of silver lining returning to America, a lighter and somewhat gayer mood began to prevail (or possibly "monstering" was beginning to pall) and a new type of film came on the scene.

Radio had, for a while now, been utilizing the big names of Hollywood for brief appearances on the air and in skits appropriate to their talents. This brought on a certain amount of wailing from Hollywood, for they claimed that this practice was hurting ticket sales.



Nelson Eddy and Jeanette MacDonald

Now, Hollywood decided to do a turnabout and did a film called, THE BIG BROADCAST. That was the forerunner for a number of these pictures utilizing the big names of radio.

THE BIG BROADCAST had a somewhat nebulous love story revolving around Stuart Erwin and Leila Hyams so as to utilize the talents of radio's big names of the moment, namely, Bing Crosby, Kate Smith,

Turn to Page 20



Jeanne Eagels surely looked healthy and lovely in 1926 when she made "Man, Woman and Sin" at MGM with John Gilbert (right). Miss Eagels and Gilbert watch their director, Monte Bell, at the typewriter on the set. Bell was a two-finger typist, as noted.

The girl who emoted under the stars

By Teet Carle

† The first time I ever fell madly in love with an actress in the flesh was long before I ever began my forty years of working with actors as a Hollywood studio publicist. Yet she showed up briefly during my movie ballyhoo career.

Her name was Jeanne Eagels and she just may have been America's greatest actress. Remember her in "Rain"?

Of course I had some puberty-years heart-flutters such as Pearl White, Ethel Clayton, Anna Q. Nilsson and Annette Kellerman (I'll never forget a scene she did unclad in "Neptune's Daughter") during those 1911 to 1914 years. But they were out of reach, being just flickers from a giant magic lantern. The pretty, thin girl on the stage at the Aerdome theatre in Emporia, Kansas, was almost within reach from the front row, however. And I actually got to speak with her.

In that tiny open-air theatre built on a 50-foot lot of block from the main business intersection of my home town, I had my first glimpse of live theatre. The price of admission was 10 cents for seats in the rear and 20 cents in the first third of the rows of seats. Down-fronters received round straw mats to ease the solidity of the wooden benches. Adults buying 20 cent tickets could take their young fry along for a dime. Hence, my brothers and I always sat in the first row, a few feet from the piano player and the row of footlights.

I always worked my way in. At the age of ten and eleven, I distributed handbills every Saturday morning. They proclaimed the traveling stock company and plays for the six evenings the following week. That's right, six! Never a show or movie or ballgame on Saunday in Blue Law Emporia, Kansas.

The names on those handbills? Frank Readich Players, Lena Rivers, Ferguson Brothers, Lorrain Keene, Ruth Albright Comedy Troupe and The Hollinsworth Twins, Maude and Myrtle.

And the comedies and dramas? "Adrift in New York," "Sheridan Keene," "Peaceful Valley," "A Scrap of Paper," "Under the Gaslight," "The Cowboy and the Lady," "Captain Swift," "Bar L. Ranch," "Woman Against Woman."

I once looked up the advertisements for those years in the Emporia Gazette, where I worked for several years. I also know I attended the Aerdome in the summer of 1910 because I'll never forget the sight of Halley's Comet filling the Western sky one night on our way home from the theatre. It was only a six block walk and my father had to carry my youngest brother.

The Open Air Theatre Circuit

In 1957, I looked up Fred Corbett, then 82, who had built the Aerdome. He explained the popularity of the open air theatre from 1905 until the final season of 1915.

Enclosed theatres in those years were open only 40 weeks a year. There being no air conditioning, the theatres could not attract patrons during the 12 hot summer weeks. This prompted the 40-week contracts which even persisted in movies for actors almost up to World War II.

Actors had hard times during summers. They worked in cafes as waiters, digging ditches, on farms. Managers groaned through layouts. They hoped to keep companies intact, but lost many stand-by actors during those long, brutal layoffs.

So when Corbett, a bill poster tycoon in Emporia, and other bright young promoters in other small Kansas and Missouri towns suggested permanent roofless starlight theatres for live actors, they were heroes.

Twelve small towns joined the circuit. Twelve stock companies worked up repertoires, clearing through a central office so that no plays were done twice in a season. This meant 72 different plays for each summer.

Each company had ten "artists" and a piano player who played softly

during stage action and entertained between acts. Stock companies worked on guarantees of $250 a week. That is the total way for all 11. Often they grossed more but there were many minimum weeks, especially on rain-outs. A rain-check was given to each patron if it rained before the final curtain went up. After that deadline, tough luck. And many troupes were in mad rushes through dialogue and action amid thunderclaps and lightning flashes during next-to-last acts.

My brothers and I knew there was more than the play-acting between rise and fall of curtain. Men came out to tell jokes or sing between acts. Pretty girls sang and danced. We heard such song gems as "I'm Saving My Kisses For Someone Who's Saving His Kisses For Me," "Be My Little Bumble Bee," "Daddy Has a Sweetheart and Mother Is Her Name" and "I'll Build a Little Cabin Where the Swanee River Flows."

Then there was the evening when an actress dressed like a rag doll, came out and delighted with words and gestures, singing, "I've Got a Pain in My Sawdust."

As I grew older, I worked more and more around the Aerdome. There were two Corbett brothers, near my age and friends of mine. One Saturday I tore up paper until there were bushel baskets full of scraps. That night, my handiwork fluttered down as snow for "Orphans of the Storm."

For a time, I passed out those straw seat mats. And I peddled soda pop, cracker jacks, chewing gum, popcorn, peanuts and cigars (no cigarettes in Kansas, Buster) at a nickle a buy.

Somewhere around the 1912 and 1913 summers, I became conscious of my favorite stock company. The Dubinsky Brothers. Morris, the oldest, played the villain roles. Barney, the youngest, did comedy and juveniles. In between, there was Ed, always the hero. He was billed as "The Handsomest Man in America." I believed it.

Before the last act curtain went up, Ed would step out in front of the footlights. He would say, "Pardon me for stepping out of character, but..." Then he would do a pitch about the plays scheduled for the remainder of the week. And he would end, "And now, after the next and last act, we bid you all a kind good-night."

Enter Jeanne Eagels

The most beautiful girl in the world was in that company. She was brown-haired and thin and her eyes lit



up the night. I saw her and the Dubinsky troupe in "Grit, the Newsboy," "Within the Law," "Buffalo Bill, Jr.," "Under Two Flags," "Hawthorne of the U.S.A.," "Poor Little Rich Girl" and probably others.

One evening in August of 1913, I was thrown into a state of juvenile, unsophisticated confusion by my favorite actress. In one scene, she grew faint and asked for a "glawss of wawtah" and handsome Ed sprang to attention and rushed to her a glass of water, which she drank. It slowly dawned on me that she had been speaking some foreign language about a glass of water. But then I was lost again. She said, "Thank you, dolling." Now this was Kansas, 1913, and I had not yet ridden in an automobile. I thought that Dolling was a strange name for a handsome male.

The next morning around 11 o'clock, I was gathering and stacking those straw mats while Morris Dubinsky was explaining some stage action for the local stage manager. Suddenly, the man was calling to me. He asked if I would run an errand for him.

"Take this letter to my wife at the hotel and ask her to write down on the back how I should reply by telegram," he said. I took the envelope and a dime and looked puzzled. "That's our leading lady, son. Amelia Jean. She'll probably be having breakfast in the lunchroom."

I started for the Mit-Way Hotel only around the block, thinking that eleven o'clock was an unlikely time for breakfast. I was more disturbed, however, to find out that the sweet young person was married to a man who every night tried to do God-awful deeds to my heroine. In one play, he had slapped her. How I had hated him. She was his wife really? Probably a love slave!

She was the only customer in the dining room. I took her the envelope, mumbling why I had come. Tensed and husky-voiced in her presence, I knew this must be that stage fright I'd heard about. She smiled and told me to sit down. As I did, I estimated her to be about nineteen or twenty. Six or seven years beyond my boyish years. I watched her read, then turn over the sheet of paper and write some words with a pencil she took from her purse. When she had finished she said, "Thank you."

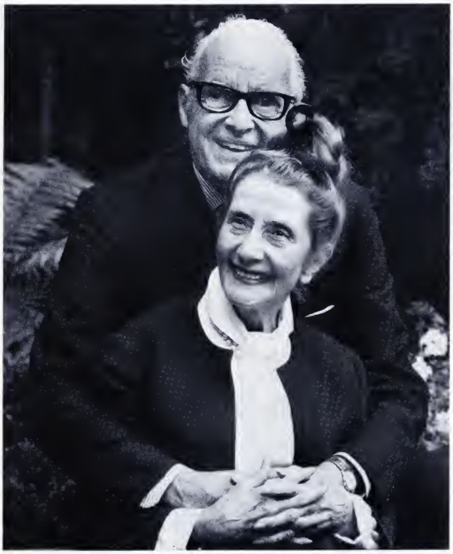
I realized she was going out of my life forever, that I'd never again probably have an opportunity to tell an actress I was her fan. I heard myself gushing it all out, even that confusion of mine about "glawss of wawtah" and the mysterious "dolling" name.

She was amused. "Didn't you understand I was playing a British girl? They talk that way over there, you know?"

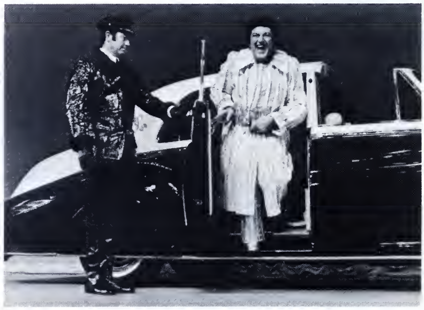
I had not known and confessed my

Continued on Page 21

LEE GRAHAM,S MAN ABOUT TOWN



LUNT AND FONTANNE, venerated and venerable, beautiful as ever at a special award function just for them.



FOR YOUR VIEWING PLEASURE, onstage in Vegas, a Rolls Royce, an ermine coat over a gold lame jump suit. Oh, yes. The passenger – pianist Liberace at the Vegas Hilton.

† A busy night on the town with old friend, Martha Raye! I don't mean SHE's old, but we've known each other a long time (26 years to be exact).

We started at the Magic Pan in Beverly Hills where Francine York was celebrating her starring role in "The Doll Squad." The film's producer, Ted Michaels, was on hand as was Francine's leading man, Michael Ansana (his wife, Barbara Eden was out of town).

Martha and I left the Magic Pan with Vickie and Jack Oakie and stopped off at the Harold Adamsons (he's the songwriter) where a party was in progress welcoming their son, Andrew, back from Vietnam. Audrey Totter was there and it was good seeing her again. You'll be seeing her again, too. She is coming out of retirement for a recurring role in "Medical Center."

Then Maggie, as she is known to her friends, and I zipped over to the Westside Room of the Century Plaza where Jim Bailey was opening with his amazing "in depth" impression of Judy Garland.

Debbie Reynolds introduced Jim saying, "It's a special night. That's why I'm out of my "Tammy" overalls and in this gown with my boobs out and my earrings on."

Lucille Ball was still limping, the result of a skiing accident from which she's slowly recovering. Lucy and husband, Gary Morton, were with her daughter and son-in-law, Lucie and Phil Vandervort. Lucie, a frustrated Edith Head, personally designed the dress she wore.

Others applauding Bailey: Ruth (Buzzi) and Bill Keko, June Wilkinson and Johnnie Ray, Olavee and Ross Martin, and Sylvie Varton, separated from Johnny Hallyday, the French Elvis Presley. Also Erin Fleming with that octogenarian swinger, Groucho Marx. When accused of being "obsessed with sex," Groucho explained, "It's not an obsession, it's a talent." At his age, it's also a medical marvel!

***

Those lucky enough to catch Carroll O'Connor in his Vegas debut at the Riviera got a pleasant surprise. He did a bit of Archie Bunker with lines like, "If Nixon wants to give something to Red China, why don't he dump something on 'em we don't need, like Lockheed, the New York Central Railroad or MGM?" But he also worked straight singing in a relaxed baritone.

O'Connor seems like an "overnight success" because of "All In the Family," but it started 22 years ago when he became an actor after receiving a BA degree in history from the University College of Dublin.

***

Liberace has flauntingly kept his sequinned clothes, bouncy piano renditions, and candelabra for 30 years. But he's never been more sparkling that he was at the Vegas Hilton – especially when he made his first grand entrance alighting from a Rolls Royce with virgin leather (you know how hard that kind is to find) wearing an ermine coat over a gold lame jump suit. The crowd went wild.

Lee, born Wladziu Valentino Liberace, is very likeable. And Lord knows, he's colorful! At a party in his dressing room following his Hilton opening, he welcomed guests in white lace pants with a red jacket. The following day at luncheon, bubbly as ever, he wore blue lace pants with a



ON THE TOWN for an evening of fun with Martha Raye, Lee Graham, Ruth Buzzi and husband, Bill Keko, stopped off at the Westside Room in the Century Plaza for some Bailey impersonations. (photo by Darlene Hammond of Roy Cummings, Inc.)

white jacket. He may dress funny, but it's making him money!

***

Where there's life, there's Hope – where there's Hope there's a benefit. Peripatetic Bob, just in from Paris, stayed home long enough for "Star Night 2" at the Grove benefitting the Los Angeles Music and Art School in East Los Angeles. He put on a great show assisted by Phyllis Diller, Ray Bolger (a living rubber band), and Danny Thomas.

Plans for the evening were announced earlier at a sangria reception of Senor Pico, amid an exhibit of paintings by 40 students of the non-profit Music and Art school.

***

Ernest Borgnine brought his new love, Tove Newman to Senor Pico's and confided that when his divorce is final he and the Caesars Palace cosmetician will marry. "She invented a new mud pack which took so many wrinkles off my face I'm ready for Andy Hardy roles." What better reason for marriage, Ernie?

***

The wedding of Daria Helprin and Dennis Hopper has to be the most far out since actor-turned-minister John Phillip Law united Sharon Farrell and John Boyer in Holy matrimony.

The Hopper's Jewish wedding was performed by a Rabbi in the woods of Northern California. Only a few close friends were in attendance. When Candice Bergen observed, "We WASPS don't have anything like this," another guest whispered, "well, it really isn't orthodox."

Following the ceremony, I'm told there was a lovely reception on the grass – oops, I mean in a meadow.

Daria, remembered as the feminine lead in "Zabriskie Point" and "Jerusalem File," comes from a prominent San Francisco family. To say tongues are wagging in the Bay City over her marriage to Hopper, a non-conformist if there ever was one, is putting it mildly.

***

It was hot and cold at Caesars Palace! Sultry Diana Ross making her first appearance there, generated the heat while Shipstads and Johnson Ice Follies played it cool with the '73 ice show.

Diana closed with "Ain't No Mountain High Enough." She could have been singing about herself. The skinny Detroit youngster, raised against a background of poverty, has climbed to the heights. When she was 14, she formed a vocal group with schoolmates Mary Wilson and Florence Ballard. Upon their graduation Berry Gordy gave them a contract with Motown Records – prophetically naming them The Supremes.

During the next 10 years, the girls became the Number One recording group in the world. Two years ago Diana went on her own and soon became an internationally known super star. She has also invaded the motion picture field. Her first film, "Lady Sings the Blues," in which she plays the legendary Billie Holiday, will be released in October.

Caesars Palace was her last engagement for some time. She is expecting a baby this winter and will rest until then.

***

The most celebrated acting couple in the history of the theatre, Alfred Lunt and Lynn Fontanne, were guests in the Princess Grace suite of the Bel Air Hotel during their brief visit here from their 120-acre farm at Genesee Depot, Wisconsin.

She was born Lily Louise in Essex, England in 1887. Lunt was born six years later in Milwaukee. Their first Broadway show together was in support of Laurette Taylor in "Sweet Nell of Old Drury." In 1924 they became an overnight sensation with their first starring vehicle, "The Guardsman." A cavalcade of successes followed.

I only saw their theatrical magic once in "The Visit" at the old Biltmore in 1960. No one realized, including the Lunts, that it would be their farewell tour.

***

I guess it's what you'd call a progressive evening. We started with

Turn three pages

Scene _______________ JACK ONG

ON FILM

■ **DELIVERANCE** — Here's high adventure, the likes of which we haven't had all year! Based on James Dickey's extremely successful novel (with a good screenplay by the author), John Boorman's film is a taut, quick-paced exercise in suspense. The story is about four city men who take a weekend canoe trip down a wild river charted for conversion into a recreational lake facility. The party faces misunderstandings and a different sort of communication with the mountain people of the Deep South, then encounters homosexual rape, murder and the question of justice.

Jon Voight, Burt Reynolds, Ned Beatty and Ronny Cox are the adventurers. Voight gives his best performance since "Midnight Cowboy"; Reynolds spends most of his time hamming it up.

Director Boorman has selected ideal locations, which Vilmos Zsigmond has photographed carefully and splendidly. The sound and special effects are also very good. "Deliverance" may be a bit much for the squeamish, but it's a powerful piece of drama.

■ **PORTNOY'S COMPLAINT** — Philip Roth's funny novel about the frustrations of a nice little Jewish boy has been brought to the screen. The result is a tedious film bad enough to give you heartburn. Richard Benjamin's one facial expression is amusing . . . once. Lee Grant, too good for roles like the cliche Jewish mother she portrays, moans and grimaces through her part, with good reason. Only Karen Black as The Monkey comes off the least bit credible, and under Ernest Lehman's direction, you expect her to burst into a chorus of "The Sound of Music" any minute. Was this film really necessary?

ON STAGE

■ **JESUS CHRIST SUPERSTAR** — The new Amphitheater overlooking Los Angeles from atop Universal Studios offers quite a sensational experience. Nature seems to be right on cue, complete with moon, crickets chirping, fresh evening air. "Jesus Christ Superstar" is the perfect stage vehicle for such a theater.

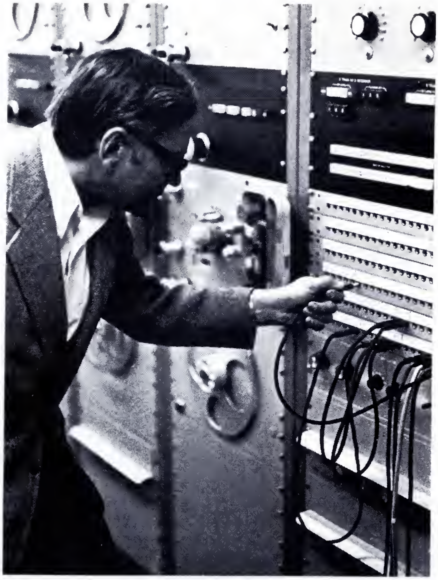
As a recorded rock opera, the Tim Rice-Andrew Lloyd Weber work is startling, inspired, musically excellent. As staged by Tom O'Horgan, the opera becomes quite complete. Bizarre, imaginative sets and costumes make extremely effective visual impressions for a story of Jesus' final days.

Ted Neeley, seen as "Tommy" a few months ago, is an adequate Jesus Christ, but he gives the impression that he feels more like Superstar. Neeley will have to work considerably harder to achieve that status. Carl Anderson's Judas is energetic, and Heather MacRea is a perfect Mary Magdalene. Miss MacRea's singing voice, sure and resonant, does much justice to her interpretations of "I Don't Know How to Love Him" and "Everything's All Right."

"Jesus Christ Superstar" plays nightly except Monday with two shows Fridays and Saturdays. Dress warm to it and have yourself an exhiliarating evening out.

■ **THE ROTHSCHILDS** — In the best of Civic Light Opera's first three productions for this season, greed, human suffering, power struggles and the rags-to-riches success of a determined Jewish ghetto family are set to music, and very nicely indeed. History is dispatched in a few tunes, and the story line, following the family's rise to the top of world finance, is intense and direct.

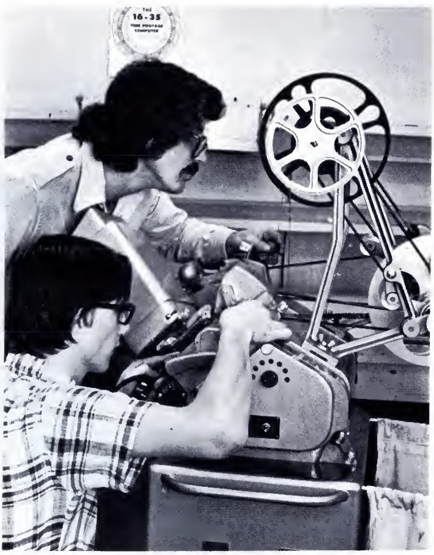
Hal Linden is superb as the father Rothschild. The music by Jerry Bock and Sheldon Harnick is nothing close to their "Fiddler on the Roof," but the local presentation of "Rothschilds" is resplendent with beautiful sets and costumes and a very polished company.



Eliot Bliss, lecturer, demonstrates one of the many pieces of sophisticated electronic sound equipment at CBS-TV.

Students reveal techniques of film making.

Synchronizing sound and film by use of the moviola machine is part of what students learn in Theatre Arts 53.



† "We are involved in the technical aspects of theater and film industry," says lean, bespectacled Walt Hekking, a student in the Motion Picture Workshop, Theater Arts 53 of Los Angeles Valley College, Van Nuys. "We write our own script, direct, film and edit a 1-minute public service announcement on a $100 budget. We use a 16mm Bolex camera and film provided by the college and we may shoot our project at any location, although most of us do it in the motion picture studio on campus. My film will be on gun control."

Students in Theatre Arts 2, 48, 50, 51 and 52 begin by creating a "non-sync sound" film which means there is no coordination between lip movement and sound but they do have music, narration, or sound effects. These students have already completed Theater Arts 50, Motion Picture Sound, where they had learned about such things as "f stops," "view Finders," and the differences between "photo flood film" and "sky light film." They had answered such questions as "what is the advantage of an external view finder," "what method do you use to operate a zoom lens," and had learned to splice film with mylar and mark magnetic film

Cinema Magic
on a $100 budget

By Angela Lilja
Illustrated by Walter Goad and Bill Ross

with ink rather than with grease pencil. The class also covers the fundamentals of Motion Picture Production, with youthful instructor, Milton Timmons, who is presently completing his PhD at the University of Southern California. Now they were demonstrating their ability to "put it all together" under his guidance in TA 53.

"They learn all aspects of the modern sound technician's craft; how to transfer from ¼ inch tape to magnetic film, how to operate a mixing console, how to put 4 sound tracks together (music, dialogue, sound effects, and narration), and how to filter out various frequencies with this electronic equipment," explained Timmons, as he pointed to the numerous and complicated pieces of equipment in the motion picture laboratory.

When they have completed their 1-minute public service announcement and proved that they have absorbed all the fundamentals of film making, the advanced production class students are put to work making a 30-minute film. This semester they filmed a period piece set in Victorian England. The scenes were shot at various locations which included Leo Carillo Beach, Laurel Canyon hills, and Columbia Ranch as well as on interior sets built by the theater arts students at Valley College and in Hollywood. The filming was done with the new Arriflex model BL sound-sync, $6,000 camera which the cinema department acquired through a Federal Grant. The camera is sound proof, specially wired, and has many power outlets with high fidelity speakers.

Film Festival Planned

"Some of these 30-minute films have been shown on KBSC-TV on 'Headshop,' and as soon as enough films are made, the cinema department will have a film festival which will be offered for public viewing," commented Timmons. "We keep all the completed films on permanent file in the audio-visual department where teachers and interested students may check them out for viewing."

"There is so much to making a film that the public is never aware of," divulged pert, blond Arlene Cody. Miss Cody is a second year student at Valley who dreams of directing and producing films of her own some day. "For instance, the student must secure permits to shoot at various locations, arrange the budgeting, assemble the crew, plan the costuming, make-up, and sets. These are just a few of the pre-production problems. We also have to create a 'story board' which is a series of either pictures or drawings which indicates to the photographer and the script girl just how the director wants each scene to be shot. They may be long shots (LS), medium shots (MS), or close-up shots (CU). We work very closely with the theater arts department on these problems, and the music department has also helped to score some of our films."

And when the film is finally shot, what then? Naturally, it must be edited. Eliot Bliss, who is director of sound camera and quality control at CBS-TV teaches this course in evening classes. His students take several laboratory trips to places such as CBS and the Consolidated Film Industry in Hollywood where they can see first hand the difficult and complicated processes used in editing film. They also work in the motion picture laboratory on campus where they learn to operate the two Moviola machines (used for viewing the films and then synchronizing sound to the film), and hot and cold splicing machines.

"There are many commercial and industrial film companies throughout the United States where one could obtain employment," Bliss said. "In fact, the opportunities are greater working for the smaller companies because one gets to do all phases of the editing procedure rather than only one segment of it."

One young man, a Lincolnesque-bearded student, Michael Flynn, has his sights on just such a career. A professional photographer who works at Lockheed photographing planes, research and development equipment, and parts hopes to get into the publicity and training department. A second year student at Valley, he said with great enthusiasm, "I hope to go from still photographs to motion picture films for industry.

Magic in films? Not really, but rather a mixture of high interest and dedicated work combined with excellent training in the skills involved. Thus are produced the films which keep one in front of the "boob tube" or standing in line at a theater. The enthusiasm and dedicated work are the contributions of the student, the training is the contribution of Valley Community College. ***

(Courtesy Sceptre — L.A. Valley College.



MAN ABOUT TOWN
Continued

cocktails and a delicious dinner at the Yankee Pedlar Inn in Toluca Lake and "progressed" to the Purple Lion on Sunset for the opening of Monti Rock III. Monti no longer rocks. In fact, it's hard to explain what the champ of camp does. The former hairdresser came out of retirement for this engagement and he worked with a slight handicap – no talent.

***

"The Rothschilds" found a happy home at the Pavilion when "they" opened at the Music Center. The music is forgettable, the play memorable! Good dialogue, posh settings and costumes, and, above all, superb acting make this third production of the Civic Light Opera season a theatrical treat.

***

The premiere of "Jesus Christ, Superstar" at Universal's Amphitheater was spectacular both on and off stage. The invitation read "black tie or bizarre" and most chose the latter. They were in flowing robes, ruffles, brocade, beads, shawls, velvet, caftans and furs – and these were the men. Women wore everything from backless gowns (with non-matching blankets) to levis and boots.

The only superstar wasn't on stage. There were some in the audience, not as durable as J.C. of course. Stars of the talkies Rosalind Russell, Henry Fonda, Esther Williams and Fernando Lamas mingled with TV's Gary Collins, Lee Majors, and E. G. Marshall.

Zsa Zsa and Eva Gabor were jabbering away in Hungarian at the same time so neither could hear what the other was saying. Edith Head was shuddering from the cold – or maybe the outlandish clothes. That cherubic master of the macabre, Alfred Hitchcock, looked around the vast amphitheater as if it might be a good setting for a film. After all, his most suspenseful situations have occurred in such unlikely places as a windmill, tennis court, ski trail, church, merry-go-round, wheatfield, trains, vegetable garden, and even a shower, so why not an amphitheater?

***

It's rumored Godfrey Cambridge will be the replacement for Dan Blocker on "Bonanza." They want a Hoss of a different color!

"The Storybook Land" Parade

MPTCH's annual event

Old King Cole, Humpty Dumpty, Mistress May, and others were alive, well and happy. A Walt Disney creation? No, it was just the annual Motion Picture Television Country House and Hospital in Woodland Hills. The patients bedecked with smiles and creative costumes, wheeled their chairs to the theme of "Storybook Land."



(1) KING AND QUEEN REIGN – (L. to R.) Friede Redman as Queen of Hearts, volunteer worker Eva Rosenkrantz, and Martin Seliger as Old King Cole. (2) FROM ELEPHANTS TO RAINBOWS – (L. to R.) Dorothy Fisher as Dumbo, Larry Fine as Humpty Dumpty, Ruth Zemba as Little Toot, John O'Brien as Finian's Rainbow and Irva Ross as Mistress Mary. (3) MATRIARCH OF STORY LAND – Mother Goose as created by Clara Ginther, with Dorothy Fisher as Dumbo, on her right. (4) DECISION MAKERS – (L. to R.) The panel of celebrity judges were first row: Kathleen Freeman, actress; Paulene Myers, trustee, William Kirk, Iggie Wolfington, actor and Master of Ceremonies. Second row: Billy Hunt, executive vice-president of AMPTVP; Jack Staggs, executive director of the Motion Picture and Television Fund; Wanda Tuchock, trustee; John Pavlik, John Gavin, actor and SAG president; Ann Doran, trustee; Joel McCrea, actor; and Monte Markham, actor.

Stardust rains on Valley family



AWARD WINNERS – The pride lasts much longer than the motion picture and TV awards season, itself. (L. to R.) Alfred J. Overton, nominated for an Oscar in the field of Best Sound; sons Alfred E. and Richard both nominated for Emmy's for best Film Sound Mixing.

† The glamour, glitter, and awards of Hollywood invariably find their way to numerous hands around the world, but the A. J. Overton family of Van Nuys managed to catch more than the average share of star dust.

Alfred J. Overton, patriarch of the family, won a nomination for an Oscar in the category of Best Sound. Overton received such recognition for his creation of "Diamonds Are Forever," theme song from the James Bond picture of the same name, which was a United Artists release.

But sons Alfred E. and Richard Overton were not to be outdone by their father. Both received Emmy nominations for best Film Sound Mixing. Richard garnered the nomination and ultimately the award itself for "Fireball Forward," an ABC Sunday night movie while his brother received the nomination for "Brian's Song," ABC movie of the week.

It now appears that Hollywood had better watch out. Another year with similar results might force the motion picture and TV world to recreate the awards into the "Overton." ***

DOWN MEMORY LANE NOSTALGIA By Jess Hoaglin

BEVERLY BAYNE

Born in Minneapolis, November 22, Beverly Bayne was only a small child when her family moved to Chicago and here she attended Hyde Park High School. During her freshman year, in company with a girl friend, she decided to visit the Essanay Studios which at that particular time was the hub of the early motion picture industry. During the visit Beverly attracted the attention of one of the directors and she was offered a part in "The Loan Shark." This was the beginning of a long career which has encompassed the stage, radio and motion pictures. She has appeared in nearly 400 films, many of them one and two-reelers. During her stay at Essanay she met Francis X. Bushman and they were later teamed in a long list of films including "The Diplomat Service," "Social Quicksands" and "Ladies World." One of their greatest triumphs was in the first movie version of "Romeo and Juliet." During the early 20s Beverly toured on the vaudeville circuit in "Once in a Lifetime," "As Husbands Go" and "The Shining Hour." In recent years she devoted most of her time to the legitimate stage, appearing opposite Bert Lytell in "I Like it Here" and scored with Elizabeth Bergner in "The Cup of Trembling." Well known on the Broadway stage, Beverly won acclaim for her portrayal of the mother in "Claudia" and toured with the Company when it played Chicago and the Sombrero Playhouse in Phoenix. Beverly readily admits she had two disastrous marriages. Her first marriage to Bushman ended in divorce in 1926. They had one son, Richard Stansbury Bushman. Her second marriage was to Charles T. Hvass, a New York businessman. They were divorced in 1944. In 1956 Beverly and her son moved to Scottsdale, Arizona, where she now resides. After the death of her son, Beverly retired from the theatre and spends her time working with civic organizations and maintains a keen interest in politics.

LANE CHANDLER

Lane Chandler hails from North Dakota and as a young man worked on ranches in Montana until he entered Wesleyan University in Helena. He later served a hitch in World War I, but in 1921 he and a friend, Gary Cooper, went to Yellowstone Park to find work during the school vacation. Lane stayed on the job for three years, later being promoted assistant to the Superintendent of Transportations. He came to Los Angeles and found a job in Standard Oils Sales Division and through his friendship with Cooper was introduced to director John Waters at Paramount who gave him a screen test, which resulted in a term contract in 1927. Lane's first motion picture was in Zane Grey's "Open Range" in which he played the lead. He followed this with roles in "Love and Learn" with Esther Ralston and "Red Hair" in which he co-starred with Clara Bow. Loaned to M-G-M he appeared with Greta Garbo in "The Single Standard." In 1929 he left Paramount and was signed for the lead in Warner Bros. "Forward Pass" in which he portrayed a football coach. He also had the lead in the studio's first Rin-Tin-Tin talking film. He then went to Universal and appeared in a couple of serials and also starred in many independent westerns. A favorite of Cecil B. DeMille, Lane was cast in many of his productions including "The Sign of the Cross," "The Plainsman" and "Northwest Mounted Police." He has appeared in films for practically every major studio in Hollywood and estimates that he has portrayed close to 500 roles during that time. An astute businessman, Lane has an interest in a Metals Parts Manufacturing Company in the Valley and also has a ranch in the Twenty-Nine Palms area which he is now subdividing. After the death of his wife in 1950, Lane has devoted most of his time to his business interests and occasionally enjoys a trip to the mountain country where he indulges in his favorite pasttime of fishing. During the last few years he has not been too active in films but is willing to accept any good role that is offered. One of his last appearances was in the George Peppard film, "Hark," for Universal.

FAY HOLDEN

The lovable "Ma" Hardy of the famous Judge Hardy family was born in England and during her thirty years on the stage was known as Gaby Fay,

Turn to Page 23



Beverly Bayne



Lane Chandler



Fay Holden

FLICKER MILESTONES
Continued

Burns & Allen, The Mills Brothers, the Boswell Sisters and Arthur Tracy the Street Singer.

THE BIG BROADCAST proved to be a starring vehicle for Bing Crosby and for the next decade it was hard to find a picture of that type that did not star the old groaner, Der Bingle.

To capitalize on this trend, other studios came out with their own crooners, tenors, baritones starring such names as Russ Columbo, Dick Powell, Rudy Vallee, Allan Jones and a host of others.

Metro-Goldwyn-Mayer took a handsome, blond fellow from the concert stage named Nelson Eddy and teamed him with Jeannette MacDonald to make operetta one of the top film fare of that period.

***

Then war gripped the country and at its wane the first of the "mature" films was made, THE BEST YEARS OF OUR LIVES.

This film was acclaimed throughout the world, for the problems that it portrayed for a small group of Americans returning from the war to their home town was pretty much the problems facing all countries that had been involved in the war.

As much as the war had been a sobering situation, the return home (and the acceptance of these men who returned with different sets of values, outlooks, ambitions and physical handicaps) presented an adjustment that was true to life. In the film it was handled with realism, for it showed people as they are, confronted with problems that were universal and basic.

The film did not attempt to "preach." Rather it opened a window on a portion of time, involving a number of persons in Anytown, U.S.A., and permitted us to observe the events of their lives.

Shortly after THE BEST YEARS OF OUR LIVES, television began to take its toll and motion pictures started to feel the impact of this one-eyed monster. Much as it tried to ignore television it very soon became apparent that this was no novelty.

***

To try and stem the tide, the movies began to cast about for something to regain its audience. It remembered the coming of sound and how it had been wholeheartedly accepted, so they dusted off experiments that had been shelved and in the process came up with CINERAMA.

Here was a "gimmick" that gave the audience total involvement and left them breathless as they shot-the-chutes at Coney Island.

The original magic of the screen had returned and the audience responded. Dozen of processes followed but CINERAMA remained the acme. Its one real failing, however, was that it was confined to travelogues and thereby eventually lost out in popularity to another process called, CINEMASCOPE.

THE ROBE was the first film shot in CINEMASCOPE and it broke house records across the country. Three years later it stood in second place behind GONE WITH THE WIND as the highest money maker of all time.

Hollywood had arrived at another "moment of truth" and had successfully met the challenge to establish another milestone in its history of entertainment.

There is no doubt that Edwin S. Porter would be amazed to see the films of today in wide screen, stereophonic sound, million dollar sets and perfect color, but through all this he still could see the basic techniques that he gave an infant called . . . Moving Pictures. ***

TAKE IT FROM THE TOP
Continued

million dollar mark. John Pearson, President of J.P.I. who distributes the series overseas, tells us. "Unquestionably, Lucy is the most famous and best-loved star in international television." "Here's Lucy" is currently in 71 foreign markets. The show was recently renewed for the fifth year by CBS Television network, and returns to the air this September in its regular 9 p.m. Monday time slot . . . and Lucy goes rolling along.

First step for Cassettes

The Video Tape Cassette (colored closed circuit network) has just taken a giant step for the advertising media as it has reached its first stages of growth in Los Angeles. Productions Unlimited, 6565 Sunset Blvd. in Hollywood has initiated a unique usage for the Video Tape Cassettes by establishing a Hi-Performance Sports Network. H.P.S.N. is setting up Viewing Centers in the retail outlets of

Turn to Page 23

THE GIRL WHO EMOTED UNDER THE STARS Continued

ignorance.

She smiled. "I was calling him 'darling,' of course."

I was embarrassed. I had to pick up a bag of spilled marbles. So I told her she was the best actress in the world.

This time, she laughed. "Someday I will be. That's my goal. Broadway, Hollywood, maybe even London." She patted my hand, "I think you're stage struck. You want to act, too?"

I shook my head. I said I wanted to write those kinds of plays the Dubinskys did. Like, wow, that curtain line when the faithful servant popped in with two guns to hold dirty villains off from harming the heroine and shouting "Stand back, you devils, or I'll blow you to hell with your boots on."

She wasn't laughing at me, but smiling with me. "Just set your mind to it and you'll write those plays."

Thus ended my first adventure in Wonderland.

She was soon gone from such small-time trouping and the Aerdome was torn down after the summer of 1915 because movies had become super and exhibitors found ways to promise "20 degrees cooler inside" during hot summer evenings. And I went on to newspaper reporting, college and finally motion picture publicity.

"The Letter" – Early Talkie

In 1929, we screened "The Letter" at the Paramount studio in Hollywood.

The picture was one of Paramount's first talkies made at the Astoria Studios on Long Island, which was close to stage stars whom the company needed to attract for the screen. Jeanne Eagels, not far removed from becoming an immortal in "Rain," was magnificent. Preparing to write copy for the Los Angeles opening of the film, I read for the first time the biography on Miss Eagels.

Suddenly, I was with it again. Amelia Jeanne Eagles (she altered the name later) had joined the Dubinsky Brothers at fifteen in Kansas City, married Morris at sixteen and spent six years in touring stock with them at a maximum salary of $25 a week until she had set out to truly make her girlhood dream come true.

"Jealousy"

Paramount had signed Miss Eagels for three pictures and my friend,

Continued on Page 24

Robert Kendall's

HOLLYWOOD

Contributions from our readers about timely events or information for this column should be sent to Robert Kendall, "Hollywood Now," P.O. Box M, Sherman Oaks, California 91413. (Deadline 1st of month for preceding issue.)

At Friday and Saturday midnight shows at the EGYPTIAN THEATER, film clips from John Barrymore's greatest movies were shown, and on stage the son of the great star appeared in person. John Barrymore, Jr. then introduced film star Florence Marly who in turn sang for the nostalgia audience.

***

The first annual WESTERN FILM FESTIVAL will be held August 3, 4, and 5. It is open to all film collectors and nostalgia enthusiasts . . . AND at the Sheraton-Universal (Los Angeles).

***

ACTION AT UNIVERSAL! It never ends. Not only does Universal TV boast the largest number of series on any one lot, but they're coming up with the Hitchcock hit of the decade in "Frenzy" where the old master of suspense turns-on and the audiences are turning-out. The Sheraton-Universal on the hill above the studio is bustling with activity, while the studio tours attract world-wide interest, and now Jesus Christ, Superstar is playing in the Amphitheater, while the movie version is being prepared for studio filming.

***

WAYNE MARTIN produced a five-hour documentary which aired on KPFK-Radio as a tribute to the late-great Judy Garland. Drawing from his vast collection of tapes, and recordings in his "Garlandia" collection, Martin also told personal anecdotes of his phone conversations with Judy . . . and their many visits.

***

FRANK MOSHIER had a sellout on his "Films of Alice Faye" book, and has gone into a second printing.

***

TWO FILM PRODUCTIONS which promise to thrill new movie audiences are re-makes, "Lost Horizon" and "Great Waltz." While "The Godfather" is doing fabulous business, it is trailing along because "Gone With

Continued on Page 36



SOUNDTRACK MUSIC GETS TV'S BIGGEST SINGLE MUSIC CONTRACT

† Soundtrack Music, a Los Angeles-based music service, has been signed by Hanna-Barbera Productions, Hollywood, to what is believed to be the largest single production contract for television film music.

The pact involves approximately 140 half hours of original music for the 1972-73 network season. The assignment includes scoring for seven series, eight features for television (some to be later edited for theatrical release), and a number of specials.

Hoyt Curtin, president of Soundtrack Music, has been associated with Hanna-Barbera on other projects during the past few years and at one point during the past television season his company was responsible for the music on a total of 28 separate half hours of programming on the networks and in syndication. The majority of these programs are in the animated field.

Curtin said, "We're delighted with the prospect and challenge of having to score for the great variety of films that will be included in the Hanna-Barbera assignment. It's very gratifying to both myself and our writers that Hanna-Barbera has given us such a vote of confidence.

"We will be providing original music for each of the three networks. For NBC, we'll be scoring "Sealab 2020," and "Roman Holidays." For CBS, it'll be "The Amazing Chan and the Chan Clan," and "The Flintstones Comedy Hour." This, by the way, is an all new Flintstones series. Also for CBS, there's "Josie and the Pussycats in Outer Space" and "Scooby Doo Mystery Hour." All of these shows are new though some familiar Hanna-Barbera characters will be used.

"For ABC," Curtin continued, "we'll score seven one-hour movies for "Saturday Superstar Movie." We're working right now on one of the first films, "Oliver and the Artful Dodger" based on OLIVER TWIST. In addition to this series, there's ABC's "After School Specials," which are designed to complement grade school classwork and activities dealing with literature, history, current events, the arts, science, and physical fitness. For this series, we're doing "The Last of the Curlews," a beautiful script dealing with ecology and the plight of the vanishing curlew bird.

"And finally there's "Wait Until Your Father Gets Home," a series for the first-run syndication market. This show got its start as a segment of ABC's network series, "Love: American Style."

These shows are nearly all animated, an area that's quite familiar to Curtin whose musical association with animated characters goes back to "Mr. Magoo" and "Huckleberry Hound." Curtin feels "there's a special challenge in using music and musical effects to give life and 'animation' to those drawn characters that cavort across the screen at 24 still frames a second." With this assignment it looks as if he and Soundtrack Music will find out jut how big the challenge can be. ***

DOWN MEMORY LANE
Continued

but changed her name to make a bid for motion picture fame. At the tender age of nine, Fay began her career touring England with a dancing troupe. After a career which took her to Vancouver, Calgary and Edmonton, Canada, she went to New York in 1927 and appeared on the stage with many noted British performers, including Mrs. Patrick Campbell, Alan Mowbray and Leslie Howard. Returning to London in 1929 she played several stage roles but was urged to return to Hollywood and try out for the movies. Accompanied by her husband, David Clyde, actor, stage manager and producer, Fay arrived in the film capital in 1934 to find her husband in immediate demand while nobody seemed to be interested in her ability to be funny and sophisticated. It was then she decided to become a character actress so she joined the Pasadena Playhouse and was cast as the governess in "Hollywood Holiday." Her performance won the immediate attention of motion picture talent scouts and she was given a screen test. Her first film, "Polo Joe," starring Joe E. Brown, was made in 1935. Other roles included "Wives Never Know," "Florence Nightingale," "Souls at Sea" and "Test Pilot." As a member of the "Judge Hardy Family" she firmly established herself in motion pictures and was a member of the M-G-M studio roster for twelve years. Her last film, "Andy Hardy Comes Home," was made in 1958. During her distinguished career Miss Holden has traveled and lived in many cities, including Edinburgh, Vancouver, Calgary and London but today she is happily settled in her English-type cottage in Sherman Oaks. Her husband died in 1945, after thirty wonderful years of marriage. Not one to remain idle, Miss Holden spends a great deal of her time visiting friends at the Motion Picture Country Home and Hospital.

TAKE IT FROM THE TOP
Continued

the racing industry; i.e. auto, drag, motorcycle, boat, dunebuggy, etc. A Viewing Center consists of a Video Cassette Recorder, Monitor, ten one-hour cartridges, coin timer, and a beautiful Viewing Stand. The one-hour tapes relate to all aspects of racing, including product knowledge and technology, commercials,

Starlets watch out!

The problem of phony talent and modeling agencies believed to be bilking Southern California consumers out of $6 million annually was discussed by John Gavin, President of the Screen Actors Guild, John Lehners, President of the Hollywood Film Council and other members of the Hollywood Film Council. Apparently many of these fraudulent talent agencies take money from their clients before any work is found for them. The firms are difficult to prosecute because authorities often do not receive complaints from victimized consumers until the company has already closed shop. Some sorry victims have not only lost money but young women have been lured by some agencies into prostitution or pornographic films.

(Jeanne Eagels cont.)

Fredric March, was called from the studio to New York to co-star with her in "Jealousy." I told him about that day in Kansas and how a piece of the past had come to hover in the present.

Then I got a break. I was sent East on a publicity mission and found myself free to hurriedly visit the "Jealousy" set with a New York publicist. And there was Freddie March and his co-star, the great Jeanne Eagels, to whom he introduced me as "one of your earliest fans."

I was twenty-nine, more than twice the age of that green kid in Emporia. Not really so very old. And thirty-five should not be old, either. The 19-year-old who was eating breakfast that morning at eleven now was 35 and she had made it big. But I could see that she was very ill. I never dreamed she was so sick she would be gone within months, before she ever made her third film for Paramount.

I said, "I was your fan in 1913 in Emporia, Kansas, when you played there with the Dubinskys."

"I was in so many small towns I seldom knew one from the other."

"It was an open-air theatre called the Aerdome."

"I remember, of course. How much better than the tents we sometimes played in."

But she did not remember the boy delivering the letter at the breakfast table who had been confused about "wawtah" and "dolling." She said she was so sorry not to recall.

I said it was all right. And it was okay. She did not have to remember. It was enough that I did and that the politeness and encouragement given by an actress to an unknown young fan could have some meaning: I remembered her last words that long-ago morning and I thought it was well she did not recall in 1929.

She had said she intended to be great, and she had made good. All the way. Success was very much hers forever even if life itself was slipping away.

I left without reminding her she had said, "If you put your mind to it, you'll write those plays."

Evidently, I had not put my mind strongely enough. Not so strong as had Amelia Jean put hers.

I never wrote them, of course. ***

PAT BARHAM'S

SHOWBIZ

SCOOP A LOO . . . My Darlings . . . This columnist has just learned exclusively that Frank Sinatra is suing the BBC, both TV and Radio, for libel and slander. They did an in depth story about Frank, alleging his dealings in underworld crime, quite recently. His lawyer whose handling it in London – one Michael Balin – is considered a tough legal eagle who really knows how to flap his wings. You can take it from there.

***

AND, for those who wonder what will happen to Irving and the Big Hoax, they can relax. CMA and Freddie Fields (who heads up this talent organization) will publish Irving's memoirs (in or out of jail), which will make said author one million dollars. Here, if you recall, Irving squawked that American publishers were ganging up on him. So CMA arranged it all. Natch, all will be highly publicized by a very expensive P.R. firm. Who says crime does not pay . . . or is the word play??

A special meeting was held by the executive council of the L.A. Bombay Sister City at Pickfair to plan the August 15th one-year anniversary celebration party, which means for all you world wanderers, the Sister City Organization is a people to people program exchange, and Bombay being the Motion Picture capital of India, is most like Los Angeles. This Sister City exchange was started by President Eisenhower in 1956, and now is headed by our champion traveller, Mayor Yorty. Bombay is the lowest on the totem pole of the eight Sister City Organizations, but it has the largest membership of 400. Breaking the international attendance barriers were Jane Withers, Irene Andrews, Jack Rourke, Glenn Ford, Caesar Romero, Mrs. Luisa Richardson, Marguerite Chapman, Mrs. Milo Bekins, Joseph Bolker and Mrs. Anderson Zellers, Ball Chairman.

***

RING OUT THE LIBERTY BELL . . . for a real thrill this week was being inducted, officially, into the DAR at the Milly Barrett Chapter, along with Polly (Mrs. Kem) Sitterley and Dr. Alice Jane Ballard following a dinner at the Gaylord Hotel. Outgoing Regent Janie Lou Haney handed us Wood, Giorgio A. Ghion from Paris, Edward Lund, Count Herbert O'Brien, Mr. & Mrs. Ignacio Echevarria from the Spanish Consulate, Claire Windsor with Lamarr Butler – plus.

***

What's this we hear about the Danny Kayes going the splitsville route? Our first reports came from nowhere but London, so figure that one out. Anyway, his publicity people won't acknowledge anything – insisting that they're very happy and traveling together in Europe at the moment. Could the English be better informed than we are??? "No, No, Nanette" became Yes, Yes, for June Allyson as the musical won her a starring role in the William Belasco production of "They Only Kill Their Masters." This will be June's first film since 1961, and it will also mark a nostalgic return to her Alma Mater, MGM studios, from where she's been absent for 15 years or so. ***

BEVERLY HILLS, CALIF. – Hollywood publicist Charles A. Pomerantz has won the 1971-72 Les Mason Award for being voted the outstanding practitioner of publicity and public relations in the entertainment community.

our brand new number which is registered in the Library of Congress, by the by. And, incoming regent Miss Lillian Bradley welcomed us next with gardenias and other DAR regalia. A wonderful organization of militant American women whose ancestors fought in the revolutionary war and who are still fighting to preserve what's left of our Constitution. Did you also know, they give all the citizenship awards in the public schools to encourage new citizens in this country? Mrs. Marjorie Haley is in charge of this worthwhile work for L.A. She hands out these coveted tributes, currently in the thousands, and for this cheery chore she's received many an accolade herself including a recent award from George Putnam, plus a kiss — Yes!

***

You would have loved it the other night, even if you didn't belong, when the Thalians honored their President's Club members and accepted new ones at the Balboa Bay Club, and on Captain Frank Muller's divinely famous yacht the Mojo, yes. The President's Club, of this organization, consists of members who have pledged $5000 to the Community Mental Health Centre of Cedars Sinai, the largest facility of its kind on the West Coast. Dining dockside were such philanthropists as Freddie and Lillian Martin, Jack and Roxanne Carter, Mr. & Mrs. Lloyd Bridges, Penny and Dick Crenna, Gene Hackman, Mr. & Mrs. Don Adams, Marge Walker and Art Jarvis, and Terry Moore with Milton Holt. (Where was Toni? Answer — She was in L.A. negotiating a new syndicated TV show.)

***

The world's largest sapphire resembling a headlight was on display — but as usual it was the guests who gleamed in the honored spotlight as the paintings came third. Not that they didn't shine but after all, when you mix conviviality and good conversation, especially if it's social, then you've got something . . . Vicki Malouf's Galeria had it all . . . It was, however, Bernadette Karsten's night. Bernadette you know, is the Danish Ambassadrice in Columbia. It also rained, but that didn't dampen those who came to "oggle" like Jay and Mrs. (Lina Romay) Gould III, the Walter O'Malley's (he's still the owner of the L.A. Dodgers), Consul General of Costa Rica and Mrs. Cortez, Yvette Cronjager, General and Mrs. John M. Schwizer, Jr., Florence Timmerhoff

'Round The Good Tables'

Where food and entertainment are fun
with Geni Charlesworth



HARLEY COLE, owner-host of the Iron Horse, Studio City, showed the gals how to perfectly barbecue a steak on TV's KCOP's "Dialing for Dollars" show. Shown: Iron Horse chef, Tom Barlow, who did the actual barbecuing, Cole, and genial popular host of the show, Dave Reeves.

All kinds of fascinating places recently visited last month – some old and some new, but all very interesting and worthwhile. For the new, it's Yellowfingers, a charming French cafe, 15013 Ventura Blvd., Sherman Oaks; this is a must visit! Furthermore, this colorful little bistro which serves excellent French specialties fills a long-awaited need. How many times have you breezed into your favorite restaurant only to discover that luncheon was served only until 2 or 2:30 p.m.? Well, happily, no such barrier exists at Yellowfingers. Andre Ramillon, the handsome young Frenchman who owns the place, and who is the one who prepares all the delectables from escargot to grillades to quiche Lorraine to fourteen different kinds of crepes, opens Yellowfingers at 11 a.m. and closes at 2 a.m. One can order anything on the menu during all those wonderful loose-knit hours!

You'll have to visit this very unusual, with unusually good food, bistro to appreciate the sheer pleasure of dining a la European. Good wines and beers plus champagnes, of course! As of this writing, Andre plans to remain open 7 days a week, too, but check to make sure at 990-1791.

***

Back-tracking a bit to Studio City, at 11720 Ventura Blvd., we met a delightful gentleman Bill Schramm whose zest for good wines and good food is expressed in a very colorful European-type dinery, Schramm's, and al fresco dining noontime and night is a big attraction here, too.

Must say I was surprised when I discovered Schramms had been here for 11 years, and even more surprising, to accompany the delectably prepared Hungarian dishes such as roast duckling with red cabbage, yummy stuffed cabbage rolls, chicken paprikash, beef goulash and others. Schramms has a wondrous and outstanding wine list.



BOB LEE, genial host of Ho Toy's Cantonese restaurant, 4630 Van Nuys Blvd., Sherman Oaks, greets Norm Allen, station manager of KVFM and one of the station's new "Nostalgia Stars" Peter Potter, the famous TV-Radio host who will be heard on KVFM Saturday 3 'til 6 p.m. and Sundays, 9 p.m. 'til midnight. Lee hosted a dinner party honoring Potter.



NAO YAMADA, Ad manager in the U.S. of Suntory International, congratulates George Sperdakos, bar manager, Beverly Hilton, on George's newest drink creation, "Tokyo Pool Coola" made with unique Green Tea liqueur from the producers of Internationally-known Suntory Royal whisky. He also recently won 4th prize in the United States Bartender's Guild competition with "Tea," another delicious drink made with Suntory Green tea liqueur.

There are at least eleven Hungarian wines alone (all good) and the red, white and pink wines featured on the menu include such notable names as Concannon, Weibel, for California and Mateus Rose, Portugal, St. Emillon and Chateauneauf de Pape, estate-bottled wines from France.

Much attention to detail here from the Schramms. Hot, fresh bread, homemade soups, and unusual appetizers with dinners and lunches. They're closed on Mondays, but open weekdays, otherwise noon 'til 11 p.m. with a 4 p.m. Sunday opening. Prices are reasonable to medium expensive, but this is according to your entree selection and wine choice, of course.

One more tidbit about this pleasant restaurant: Bill Schramm has an intriguing spectrum of the famous Tokay wines from Hungary including the driest (Szamorodni) to the very sweetest – we'd suggest you have at least one glass of your preference of this famed wine. Bill Schramm will be happy to guide you in a choice. Res: 985-5220.

***

Once again, we'd like to remind you about the pleasant dining experience you can enjoy at Chuck's Steak House. Located beneath the Coldwell Banker Bldg. at the rear of Union Bank Plaza, Sepulveda at Ventura, cool 'n comfy, Chuck's probably serves the best steaks for the price in the Valley.

Salads are crisp and cold, and for those who want just a little bit more than steak, there are steak and lobster tail combos plus other interesting steak-starring duos. Most of the time, entertainment is featured several days a week, particularly weekends, so make a call to see whose appearing by calling 783-3782.

***

Great Britain is just across the channel from France – out here in the Valley, the Generous Briton restaurant offering English as well as Yankee items has become firmly entrenched which just goes to show that Americans everywhere are becoming tres sophisticated in terms of sampling and enjoying every type of cuisine.

John and Jean Drabble are currently remodeling the 'Briton into an English-style country inn, but business will continue as usual. The restaurant will also feature a pub-type barroom and the entire project is expected to be completed in September.

***

Out Toluca Lake way, the Chow family has taken over the Kosherama deli just down from Paul's Le Petite Montmartre on Riverside Dr. and they continue to feature deli take-outs as well as Cantonese luncheons and dinners. A bit confusing, but mighty handy just the same. Sure to please everybody in the family!

***

We're happy to hear that Nick Masney, chef and owner with wife Alice, of the Torches West, 19710 Ventura Blvd., Woodland Hills (in Cobin Village) is up and about again without crutches and plaster cast. Scott Ellsworth's top flight entertainment presentations (Nellie

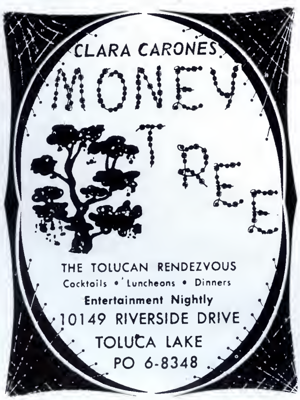
Lutcher, Freddy Martin et al) have been shelved for the summer so the big, big room is available for all kinds of parties and banquets (20 to 300 persons).

Currently appearing in the lounge of Torches West, Tuesday through Saturday is the popular duo of Phil and Patty. Reservations for continental dinners and luncheons, 345-3833.

***

New, but completely different from the French cafe Yellowfingers is the Sea Cove, 18406 Ventura Blvd. in Tarzana. Owned and operated by two seasoned restaurateurs, Perry Paul and Barney Warren, the Sea Cove is a delight to those who enjoy top quality seafood and fresh water fish served in

Turn to Page E6



Gourmet Guide

to where the eating is great

CARRIAGE ROOM

In the Carriage Inn Hotel, 5525 Sepulveda Blvd. at Burbank Blvd. and the San Diego Freeway. 787-2300. Luncheons and Dinners served daily from 11 a.m. until 11 p.m. Comfortable, relaxing cocktail lounge serving your favorite brand of liquor . . . all at one popular price. Entertainment nitely. Cocktail lounge open till 2 a.m. Coffee Shop 6:30 a.m. till 11 p.m. A Valley Favorite.

CHUCK'S STEAK HOUSE

Sepulveda at Ventura in the Union Bank Plaza (beneath the), 783-3782. Drive in the parking lot and you're there. You'll love us when you find us.
Eastern choice Steaks, Australian Lobster Tail, Buffet Salad Bar, Cocktails.
Open daily 5 p.m. Dinners start at $2.50. Your host George Alderman.

CASA DE CARLOS

22901 Ventura Blvd., Woodland Hills, just ½ block west of Fallbrook. Open for luncheon and dinner serving fine Mexican complete dinners and specialties, 11:30 until midnight except Sundays from 5 p.m. until 10 p.m. Closed on Mondays. Entertainment nightly. Cozy little separate bar and cocktail lounge with best Margaritas north of the border! Your hosts: Carlos and esposa , Dolly plus genial son, Larry. Piping hot Mexican food-to-go, too. Reservations: 340-8182. Dancing, 8 p.m. Thurs., Fri. & Sat.

CHUNGKING INN

14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays, 4 p.m. until 11 p.m. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathay Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only $2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Hom, your friendly host and Manager.

CORKY'S

Open 24 hours, 5037 Van Nuys Blvd., Sherman Oaks. ST 8-5111. Tops in good cookery; tastefully prepared and delightfully served. Entertainment and leisurely dining in the new Corker Room, Excellent and varied menu. Manning choice beef featured. Sea Foods, Alaskan King Crab, Broiled steaks over a wood fire. Fresh pastries baked in our own kitchens. Banquet facilities 25 to 200 in our new luxurious room. Your host, Martin Cable.

HO TOY'S CANTONESE RESTAURANT

4630 Van Nuys Blvd., Sherman Oaks. 783-0460. Open daily 11:30 a.m. to 11:30 p.m., Fri. and Sat. 'till midnight, and Sunday 1 until 11 p.m. Long established favorite with Valleyites (from 1954) featuring gas air-conditioning, upstairs San Francisco-style dining room and intimate cocktail lounge. Wide selection of complete dinners and Cantonese ala carte specialties. Hearty portions at surprisingly modest prices. Fresh fruit and juices used in our delicious Polynesian tropicocktails. Downstains Food-to-Go Dept. Spacious free parking in back. Most credit cards honored.

KIKO'S

730 North Victory, Burbank. 845-1516. Hours Tues., Wed., Thurs. 11-2, 4-10, Fri. 11-2, 5-11, Sat. 4-11, Sun. 3-10. (Cl. M.) Pancho and Betty Rodriguez, owners, Burbank since 1946, with a reputation for fine genuine Mexican food welcome you to their famous family restaurant. Originators of Mexican Pizza. Featuring Chile Rellenos (Souffle texture). Visit our cozy cocktail bar (Cantina) and try Kiko's famous Marguerítas. "No hay Mejor." Beaulieu Vineyard wines, Mexican Beers. Your hosts, Sally and Ray.

MICHAEL'S CANOGA INN

21119 Sherman Way, Canoga Park, 340-6446. Open daily for luncheon Tues. thru Fri., dinners nightly except Monday. Sunday dinners and cocktails from 4:30 p.m. Selection of steaks, continental and Belgian specialties. Most reasonable prices. Owner-host, Christian Bernaert. Pleasant, relaxing European atmosphere and service.

SCOTLAND YARD

The Valley's newest Restaurant, Corner Victory and Fallbrook, Woodland Hills. Open daily. Lunch, Dinner. The decor reflects the early 19th century world of famous Sherlock Holmes with a massive masculine English tavern feeling. The moderately priced menu is headed by the house specialty, "rack of lamb." Other interesting innovations are: Finnan Haddie, English mixed grill, Beef and Mushroom pie, Deviled Beef bones, Prime Rib of Beef, etc. The salad bar has become one of the patrons favorite stops. You build your own salad with choice of mixed greens and an array of garnishes, including avocados, olives, mushrooms, cucumbers, tomatoes, etc. Always exciting entertainment every night.

CHEF ANGELO'S & Weddings by Al's Catering Co. Inc.

17218 Saticoy St., Van Nuys (Corner Louise). Complete catering service all under one roof. Famous for fine Italian food. Restaurant and banquet rooms. Serving lunch & dinner. Wedding & club parties, waiter service, rentals. Bar Mitzvahs. Custom bakery, European pastries. Special designs created. Open 7 days. Phone service 24 hours. (Formerly Sylmar.) 345-5471.

THE MONEY TREE

Restaurant-Cocktails. 10149 Riverside Drive, Toluca Lake. PO 6-8348. Suave dining in a leisurely, comfortable atmosphere. Continental Specialties applauded by gourmets, includes steaks, seafoods. Specialty of the House, Filet dinner for $2.95, complete Lunches start at $1.25, dinners at $2.50. All major cards honored. Entertainment.

QUEEN'S ARMS

16325 Ventura Blvd., Encino. ST 8-1330. Open daily — Luncheon, Dinner and Cocktails. Regal atmosphere with cuisine and service to equal the majestic theme. Entertainment nightly. Fashion Show Fridays. Your hosts John and Chris Skoby.

THE GENEROUS BRITON RESTAURANT

7625 Topanga Canyon Blvd., Canoga Park, 883-6360. One of the Valley's most successful restaurants located in West Valley on Topanga Blvd. at Saticoy in Canoga Park. Cocktails are dispensed from a pretty black-lit bar. Described very aptly as a "country club atmosphere with coffee shop prices," the menu (4 pages) has such delectable items as Liver Bourginnione, Roasted Beef with Yorkshire pudding, English Tryfle au Sherry. Open 7 days including holidays from 7 a.m. to 11 p.m. Reservations are advisable on weekends and holidays. Banquet facilities 20 to 200.

LOS ROBLES INN

299 Moorpark Rd., Thousand Oaks (213) 889-0722 & (805) 495-0431. Classic cuisine in country club setting with a view of the San Fernando Valley, rolling golf greens, and chaparral. Entertainment and dancing. Luncheon and extensive continental dinner menu featuring outstanding steaks, seafood, veal and gourmet specialties. Complete Sunday brunch at $2.85. Special children's dinners. Complete banquet facilities, including counseling service, professional European staff.

HOPPE'S OLD HEIDELBERG

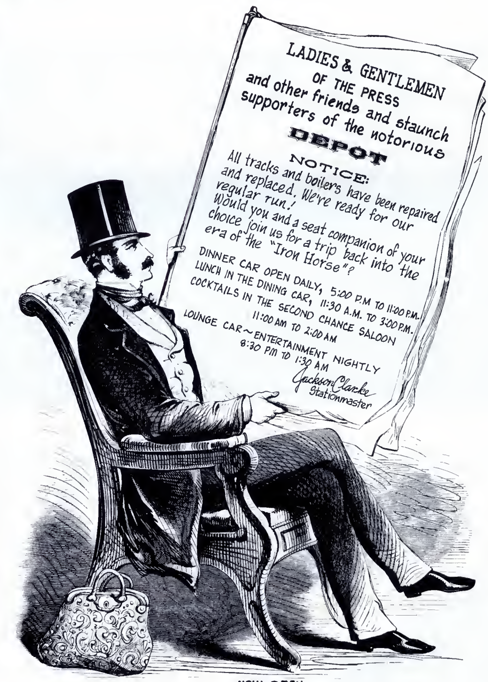
13726 Oxnard (W. Woodman) V.N., 781-9396. Authentic German atmosphere. Enter through a wine barrell door into an exciting European atmosphere. A real hide-away, tops in cuisine. Lunch served Tues. thru Sat. from 11 a.m., dinner from 4 p.m. Beef Rouladen, Sauerbraten, Hng. Goulash prepared by Chef Hans Hoppe, (owner). Charcoal broiled steaks and fish. Individual baked loaf bread served with L & D. Exquisite pastries. Imported Beers and Wines. Ritterbrau on draft. Dancing, entertainment Thurs. thru Sun. A place to meet your friends, Hoppe's Cocktail Lounge; closed Mondays.

TORCHES WEST

19710 Ventura Blvd., Corbin Village, Woodland Hills. 345-3833. Hours: 11:00 a.m. to 2:00 a.m. 7 days. Superb Continental Cuisine from the kitchen of Chef Nick Masney. Lunch $1.80 to $3.50. Dinners from $3.45. Duo Phil & Patty entertain in the lounge. Banquet facilities for 20 to 300 persons. Operated by the owners of the renowned FIVE TORCHES restaurant in Inglewood.

Continued on Page E-7





'ROUND THE GOOD TABLES
Continued



DIAMONTES – (L to R) Ed McMahon, popular TV personality and frequent diner at DIAMONTE'S new sophisticated dinner house in North Hollywood enjoying an evening with Ray Terry, host. Chuck Rowan is featured at the organ nightly.

an atmosphere of cheery, continental conviviality.

The dinner selections range from $4.50 to $6.50 – and when you consider the latter is imported whole Dover sole Julianna, a delicate delight sauteed in lemon butter served with Mandarin orange segments and boned at the table, prices do not seem objectionable. The dinners, of course, include a clam chowder (crowded with clams and ours was delicious!), salad with house dressing that was excellent all the way, potatoes or herbed rice with vegetable.

A specialty some of you Mexicano amigos will be familiar with: Planked Totuava from the sea of Cortez, stuffed with crabmeat and glazed with sauce supreme. There are lobster specialties, too, and they list a classic bouillabaisse which we weren't able to sample.

For those who cannot or do not enjoy fish and seafoods, there is a neat entree list of prime beef specialties. All in all, we found Sea Cove a thoroughly outstanding place to dine and suggest you visit it soon. Not sure of their days open for dinner so call 345-0800.

THEIR RAINBOW LEADS TO FLOWER OF GOLD

By Bill Erwin

†Two lucky lads and a dad from Dublin, Ireland, followed their rainbow to 13321 Moorpark Street in Sherman Oaks and there found a treasure trove of fine Mexican-American cookery, Flor De Oro Restaurant.

Gourmet Guide

CHOW'S KOSHERAMA

3807 Riverside Dr., Burbank. 846-0212, 843-9131. Family style cantonese dinners, Deli & cantonese combinations served for luncheon. Daily luncheon specials $1.50 up. Decorated party platters a specialty. Hot Cantonese dinners and Hors D'Oeuvres to go. Delivery service available. Open 7 days a week, 11 a.m. to 9 p.m. Catering for all occasions. Beer & Wine served.

McGUIRE'S

8232 Desoto Ave., Canoga Park. 341-5510. Old English decor with the Irish flavor, Home of the Irish Coffee in the Valley. Buffet type Salad Bar Buffet Luncheon Mon. thru Fri. $1.65. Specializing in Prime Rib, Steak, Lobster and other favorite continental dinners. Dinners $2.75 up including salad bar. Entertainment and Dancing Thurs., Fri., and Sat. Unusual Gourmet Specialties nightly. Open 7 days. Complimentary individual cakes for all occasions. Banquet facilities 20 to 300 persons — from $3.50 per person (tax & tip included).



Barbara Ellen, featured singer.



Polo Gutierrez of Polo's People trio.

If "13321 Moorpark Street" has a familiar ring to it, there's a reason: it's an address commonly scribbled on the kitchen walls of all Mexican-food aficionados. Fulton Avenue crosses Moorpark there and it's the site of the former Casa Escobar. The Flor De Oro — Flower of Gold — is blooming there now and adding to the spot's dining and dancing tradition.

You and your family will be welcomed at the door, seven nights a week, by one or all three of the owner-hosts, John Whelan II, Pat Hanna, and John Whelan, Sr. Their warm "Buenas noches" may have a slight accent, but your evening will be pure Mejico until 1 a.m.

Chef Jose Lozano is monarch in the kitchen and offers a menu of 12 complete Mexican dinners, every dish warm from the oven and sprinkled with pride.

At the bar, beginning with a Happy Hour (4-6 p.m., Mon. thru Fri.), you'll be comforted by the cheerful philosophy of bartender Thomas James Patrick Brannigan (order his fabulous "Brannigan's Belt"). From 6 until 1 a.m. you'll be in the cool and sophisticated hands of barmaster Victor Gunsalus (order his "Brave Bull").

Polo's People, featuring lovely Barbara Ellen, are currently offering their stylish Latin Rhythms plus top-40 standards Wednesdays thru Mondays, except for Sundays. Sundays are "Irish Night," featuring The Des Regan Trio, Ireland's Famous Showband. Mondays are "Latin Night." (Closed Tuesdays.)

Flor De Oro, a happy mixture of garlic and guacamole, invites you and your family to a Mexican "come-all-ye."

INSIDE TRACK...MOVIE & TV STUDIOS

By Bea Colgan

PARAMOUNT NEWS – Albert Ruddy, producer of "The Godfather," and Gerry Lewis, international ad/pub coordinator for the Marlon Brando starrer, have just returned from meetings with exhibs in Europe where the picture is scheduled to open soon. London premiere will be held August 24; Rome, Sept. 21; Amsterdam, Sept. 28; Munich, August; Stockholm and Madrid, mid-Sept.; and Paris, mid-Oct. Prior to the European trek, Ruddy was in Japan for openings there last month.

Ryan O'Neal and Peter Bogdanovich team up again, this time for Paramount. Bogdanovich recently directed Ryan in the successful "What's Up Doc?" with Barbra Streisand for Warner Brothers. New vehicle is "Addie Pray," based on the award-winning novel by Joe David Brown. "Addie Pray" is the story of an 11-year-old orphan in a Southern town who becomes the confederate of a con man named Long Boy Pray who might be her father. He teachers her the con game routine and she becomes his partner. We can't quite visualize Ryan as a con man but let's see what he does with the role. Perhaps the days of typecasting are about over.

Luke Rhinehart's novel, "The Dice Man," will be brought to the screen by Paramount with a screenplay by Peter Allan Fields. "The Dice Man" deals with a psychiatrist who decides to run his life by rolls of the dice, a risky biz at best. His decision leads him down numerous twisting paths, including murder. John Schlesinger will direct and Si Litvinoff produce.

Another new novel will be brought to the screen by Paramount: "Ruby Red," by William Price Fox, in association with Rastar Productions. Jack Brodsky will produce and Arthur Penn direct. "Ruby Red" tells of a small town girl from the South who dreams about making it big on the country-western music scene. The adventures of Ruby on her way to Nashville and what happens when she arrives, make a funny, bawdy, warm-hearted story. James Lineberger is writing the screenplay.

Yet another novel will be brought to fruition on the screen by Paramount; this one the highly successful "Inside the Third Reich" by Albert Speer. A detailed account of Hitler's Germany, book is hailed as "the most significant, personal German account to come out of the war" by the New York Times. Speer is well qualified to write on the subject having been Hitler's Minister of Armaments and War Production. Andrew Birkin is writing the screenplay and David Putman will produce.

AIPIECES – Samuel Z. Arkoff has become the President of AIP. James H. Nicholson recently resigned as president to go into independent production. Arkoff, co-founder of AIP in 1954, will also continue as Chairman of the Board. He has been a producer or executive producer of most of AIP's films since formation of the company.

William Marshall, who plays the title role in "Blacula," recently returned from Washington, D.C. where he discussed the film and other matters with Ambassador to the U.S. from Guinea, Mori Keita. Marshall also met with Congressmen John Conyers and Ronald Dellums, Senator Edward Brooke and with Rudolph Aggrey, State Department aide for African Affairs, on the Washington premiere of "Blacula." In the film, Marshall is bitten by Count Dracula and becomes the first Black vampire. This could open the door to a series of sequels. Marshall, meanwhile, is keeping busy with other things. He will teach a course in Black Arts at Whittier College, beginning in Sept., and is readying a half-hour special entitled "In Search of the Abolitionist Slave" for KNBC. He will function as both writer and star.

Luchi DeJesus is composing the musical score for "Slaughter," the action drama starring Jim Brown, Stella Stevens, Rip Torn, Don Gordon, Marlene Clark and Cameron Mitchell. We'll get a chance to ogle those cindery celluloid scenes between Brown and Stella we've been hearing about when the film opens this month in a special mini-multiple engagement. "Slaughter" deals with a former Green Beret tracking down the Mafia chieftain who killed his parents.

Playmate One Year Later – Blonde, blue-eyed Janice Pennington was a May, 1971, Playmate in Playboy Magazine. This year, she is making her feature film debut in "Blacula," wearing a shroud, appropriate teeth, and playing – a vampire.

"The Wild Pack" is the new title for "The Sandpit Generals." Producer Hall Bartlett and AIP execs believe the new title will assure maximum audience response to the unusual film, basing their beliefs on extensive test screenings and surveys. "The Wild Pack" is based on a collection of stories by Nobel Prize nominee Jorge Amado about the adventures of pillaging gangs and stars Kent Lane, Tisha Sterling, John Rubinstein, Alejandro Rey, Butch Patrick and Mark DeVries.

Robert Quarry is in conflict with himself but it isn't bothering him a bit. In fact, he's cheering himself on. "The Deathmaster," in which he plays the title role, and "Dr. Phibes Rises Again" in which he co-stars with Vincent Price, are playing back to back around the country. Quarry knows that any true horror film buff will go to see them both so he isn't picking a favorite.

Continuing the pattern which has established it as one of the most solvent of motion picture companies, AIP has acquired "Chamber of Tortures" for release in the U.S. and Canada. Starring Joseph Cotten and Elke Sommer, film will open in October. It was produced by Alfred Leone, directed by Mario Bava and adapted for the screen by William A. Bairn from an original story by Vincent Fotre.

SCREEN GEMS – The partially completed move to the Burbank Studios hasn't cramped SG's style nor output as they look forward to a busy season. Producer Joel Rogosin announced nine additional writer assignments for "Ghost Story," Exec Producer William Castle's hour-long spook series for NBC. Set to script segments are William Best, Peter Bellwood, Harlin Ellison, Gustave Field, Dorothy Fontana, Tony Lawrence, Paule Mason, Henry Slesar and Jack Sowards. Sebastian Cabot stars as host-narrator and Castle lured Carolyn Jones out of a two-year retirement from TV to guest in a segment entitled "The Summer House."

SG's lone woman executive, Renee Valente, will be presented a special award by the Conference of Personal Managers West at their annual awards dinner Sept. 21 at the Beverly Hills Hotel. According to Mimi Weber, group's first VP and chairwoman of the banquet, the award is the first of its kind ever presented and is going to Miss Valente for "her untiring efforts in uncovering young talent and for her continuing support in furthering the careers of all talented people." Miss Valente is executive director of talent for SG's.

COLUMBIA NEWS – Columbia, like Screen Gems, is also in the throes of moving to the Burbank Studios but that hasn't stopped production. Ross Hunter's "Lost Horizon" is almost finished filming at TBS (as it's now being referred to) and is the first picture to utilize the facilities of the recently formed studio complex. Formed last year as a joint venture by Columbia and Warner Bros., TBS is now the home of both companies. Traditional ribbon-cutting ceremonies were held in June to salute "Lost Horizon" and present were Robert Hagel, general manager and chief operating officer of TBS; Columbia VP's Peter Guber, Ray Kurtzman and John Veitch; producer Ross Hunter and star Liv Ullmann.

Steven R. Stevens has been signed as Casting Director for producer-director Stanley Kramer's "Oklahoma Crude" which begins location filming in Stockton next month. The 1910 period romantic adventure film stars George C. Scott, Faye Dunaway, John Mills and Jack Palance and is based on an original screenplay by Marc Norman. The Northern California locations include a 3,500 acre ranch where wooden oil derricks and associated old fashioned equipment will be constructed. A period railroad and yard have also been located. Kramer and Columbia are very high on this film and are doing everything possible to maintain authenticity of the period in which the action takes place.

"Who's Been Murdering in My Bed" will be the first film to be produced by Douglas S. Cramer for Columbia under his multiple picture pact. The film is a mystery suspense story with comedic overtones from an original screenplay by Donald E. Westlake who has to his credit such hits as "The Hot Rock" and "Point Blank" among others. Filming is scheduled in New York and The Hamptons this fall.

Robert Kendall
Hollywood cont.

the Wind" has taken in 75 million and "Sound of Music" $300 million.

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THE LIFE OF CARMEN MIRANDA is being done in a night club production in Rio and creating quite a sensation. With the popularity of the "Miranda" shoes, and "hats" and "music" at its nostalgic peak, the show is set for multiple showings in major U.S. cities, and the films are being re-issued all the time.

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Hanna-Barbera Productions has formed two pop-contemporary music publishing companies – Tables for Ladies (ASCAP) and Actual Size (BMI) – which will provide music for Hanna-Barbera television series, movies and for general artist coverage, it was announced by William Hanna and Joseph Barbera. Roger Karshner, a former vice president of Capitol Records, heads the new publishing division.

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An ABC 90-minute special salutes TV's 25th anniversary on September 10 at 9:30 p.m., highlighting top performers and memorable moments in the medium's first quarter century.

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"Ten Great Days in August," is the theme for the 1972 Atlanta International Film Festival. Ten exciting days of screenings, symposiums, gala cocktail parties, and equipment exhibitions for all who attend. Festival week is August 11th through the 20th. Hotel headquarters is the beautiful Sheraton-Biltmore located in central Atlanta. Over 1000 out-of-town guests will be hosted during festival week, including filmmakers, critics, and equipment representatives from around the world.

Potent casting is what we call the combination of Barbra Streisand and Robert Redford in producer Ray Stark's "The Way We Were," slated to go before the cameras this month in New York, New England and Hollywood. The story concerns the unlikely love and marriage of two intensely appealing people with totally different life styles. It's a different kind of role for Barbra and marks her third film for Ray Stark and Columbia, following "Funny Girl" and "The Owl and the Pussycat." Redford is no stranger to Columbia either having previously appeared in "The Chase" with Marlon Brando and Jane Fonda. We remember it well because Redford and his blue eyes completely stole the show as far as we were concerned and we've been a Redford fan ever since.

Their Royal Highnesses The Duke and Duchess of Kent will be guests of honor at the Royal American Premiere of "Young Winston," the Carl Foreman - Richard Attenborough film for Columbia, which takes place October 10 at the Columbia I and II Theatres in New York. Proceeds from the charity event will benefit the Winston Churchill Foundation of the United States, Ltd. "Young Winston" is the dramatic story of Churchill's early years and stars Robert Shaw, Anne Bancroft and Simon Ward in the title role.

Goldie Hawn continues her relationship with Columbia Pictures via a new contract for two more films. The non-exclusive pact is with KMA Productions, the indy company in which she and her manager, Art Simon, are partnered. Miss Hawn has already appeared in four Columbia films: "Cactus Flower," for which she won an Academy Award as Best Supporting Actress; "There's a Girl In My Soup"; "Dollars," and "Butterflies Are Free." All four were Frankovich Productions.

Goldie's co-star in "Butterflies," Edward Albert, has been signed by Mike Frankovich to star with Liv Ullmann in his screen version of the long-running stage success, "Forty Carats," for Columbia. Milton Katselas, who directed "Butterflies," will also direct "Forty Carats," which shows Frankovich likes to keep winning combinations together.

DISNEY DOINGS – When animal trainer Stewart Raffill first saw Major, lion star of "Napoleon and Samantha," he was old and sickly and didn't look like star material. But

under the careful nurturing of Raffill, Major emerges as a full-fledged animal actor and shares billing with the likes of Michael Douglas, Will Geer, Johnny Whitaker and Jodie Foster in the Buena Vista film. Raffill also wrote the script for "Napoleon and Samantha" so he knew what paces director Bernard McEveety could put Major through.

Bill Toomey, the world's best all-round athlete, has been signed as athletic technical adviser on "The World's Greatest Athlete," Disney comedy starring Tim Conway, John Amos, Roscoe Lee Browne, and Jan-Michael Vincent in the title role. Toomey won the 1968 Olympic Games Decathlon, then retired from competition after setting the world's decathlon record in 1969.

Added to the cast of "The World's Greatest Athlete" is veteran actor, Clarence Muse, first Black actor to topline a talking picture. Muse will play an African witch doctor's assistant in the comedy about a jungle boy who becomes the super athlete of all time. The 83-year-old Muse made his screen debut in 1929 in "Hearts of Dixie," first talking movie with an all-Negro cast and has appeared in more than 200 films.

Joining Fred MacMurray in "Charlie and the Angel" is ingenue actress, Kathleen Cody, who will play the role of his daughter. Also added to the cast is perennial villain and character actor, Richard Bakalyn, who will play the chief nogoodnik. Already in the cast are Cloris Leachman, Harry Morgan, Kurt Russell and Johnny Whitaker. "Charlie and the Angel" is based on "The Golden Evenings of Summer" by Will Stanton.

Monica Evans and Carole Shelley, the pair who created the roles of the Pigeon sisters in "The Odd Couple" and the voices of the sister geese in "The Aristocats," are teamed again in Disney's animated cartoon feature, "Robin Hood." In the film, in which all the characters are animals, Monica is the voice of Maid Marian, the fox vixen girl friend of Robin Hood, and Carole speaks for her chicken friend, Lady Kluck. "Robin Hood" features the voices of Peter Ustinov, Phil Harris, Terry-Thomas, Andy Devine, Pat Buttram and Roger Miller.

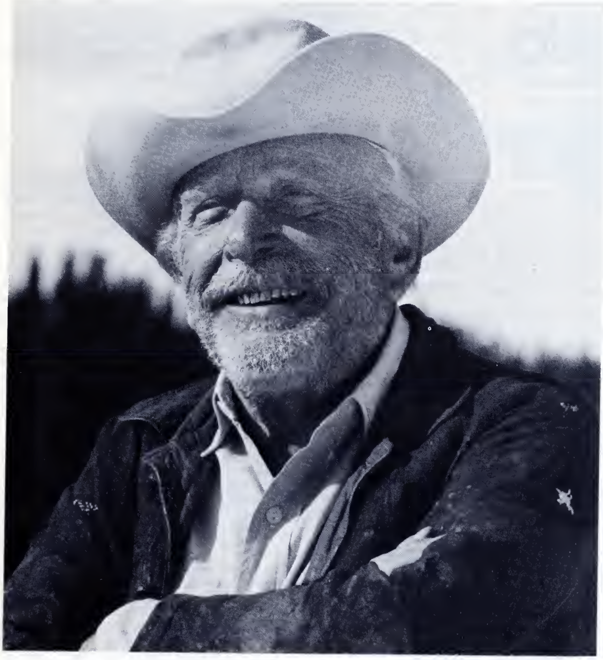
Did you know that handsome Australian actor Rod Taylor, star of so many adventure films, was once a voice-over for a dog? Well, neither did we but it's amazing what interesting tidbits fall a columnist's way. Seems Taylor was the voice of Pongo, dog hero of "101 Dalmatians," currently in re-release from Buena Vista.

AROUND AND ABOUT – Alfred Hitchcock has done it again and Universal should be delighted with the long queue extending around the corner to see "Frenzy" at the Cinerama Dome Theatre in Hollywood. This is Hitchcock's best in years but it's not one for the kiddies.

Joy Wilkerson has snagged a role in MGM's "They Only Kill Their Masters" which toplines James Garner and Kathryn Ross. Joy plays a kooky waitress in a small town cafe and gets to dance on a pinball machines. Joy's last film was "Bigfoot," produced (coincidentally) by her husband, Tony Cardoza, and has not played in local theatres as yet. Like Garner, Joy is also interested in auto racing and participated in the Powder Puff Derby at Ascot Park last month. This isn't too surprising as husband Tony was a race driver before turning movie producer and the two can be seen regularly at Ascot on a Saturday night.

THE FACE IS FAMILIAR

By Jess L. Hoaglin



Leon Ames as he appears in his most recent motion picture, "TOKLAT."



LEON AMES

Leon Ames - "Life with Father"

† Leon Ames, who celebrated his 70th birthday last January 20th, has enjoyed a long and successful career – one that has spanned 45 years and has been marked with memorable successes on the stage, in motion pictures and television. He is one of the few actors who has also successfully emerged as a businessman, having had his own automobile agency during the past 25 years.

Born and raised on a farm in Portland, Indiana, Ames' professional career began on Broadway in 1928 after an apprenticeship with the Champlin Players in Lansford, Pennsylvania. During the next several years he starred in an endless series of stage hits on Broadway and with national touring companies, including such top productions as "The Male Animal," "The Moon is Blue," "Tobacco Road" and "The Best Man" to name only a few. His motion picture career began impressively in 1931 with the classic "Murders in the Rue Morgue" with Bela Lugosi. For many years Ames was on the M-G-M studio roster and appeared in a wide variety of films such as "Meet Me in St. Louis," "The Postman Always Rings Twice," "Thirty Seconds Over Tokyo" and "Little Women." A few of his most recent appearances have been in "From the Terrace," "Peyton Place," Tora! Tora! Tora!" and "Hammersmith."

Ames probably received his greatest recognition as Father Day in "Life With Father" on television from 1953 to 1955. He also starred for several years in the "Mr. Ed" television series and had the title role in "Father of the Bride."

In 1945 Mr. Ames acquired the Ford dealer franchise in Studio City and began building it into the largest automobile dealership in the West. In 1967 he decided to retire from show business but this did not last long, for he was persuaded to star in the adventure film, "Toklat" and signed a contract with the Sun International Film Company which will keep him busy for a while longer.

Despite the heavy demands on his time by his career and business interests, Ames has always contributed generously of himself to motion picture organizations and civic causes. He is proud to admit that he was one of the founders of the Screen Actors Guild in 1933 and served several times as president of the organization. At present he is a member of the Board of SAG; chairman of the House Committee of the Motion Picture Relief Fund and on the Board of Directors of the Motion Picture Health and Welfare Fund. He also served two terms as honorary mayor of Studio City, where he and his family have lived in the same house for the past 28 years.

Married to Christine Gossett since 1938, they are the parents of two children. Their daughter, Shelley, is an executive with Benton & Bowles Advertising and their son, Leon, Jr., is following in his father's footsteps. He is presently carving a name in show business for himself and last summer was in the road company production of "Forty Carats." ***

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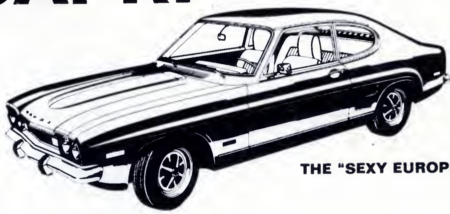
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FOR SALE: THE FILMS OF ALICE FAYE, a beautiful hard-bound book with over 250 illustrations with complete story synopses, detailed notes on every Faye film. Limited, numbered first edition available only from the author. Send $7.50 plus 50 cents postage to: Frank Moshier, 312 Teresita Blvd., San Francisco, Calif. 94127.

CELEBRITY LAMINATING SERVICE — Laminate old Movie stills, press books, posters, awards, autographs, nostalgia. Special rates to Studio Personnel. Don Pack, Plastic Master Products, 1220 So. Maple Ave., L.A., 90015. 747-5313. Since 1945.

WANTED — 16mm sound films of "Wizard of Oz," "A Star Is Born" with Judy Garland. Write to SPS Carl L. Backgren, Hq. Trp. 3/2d ACR, APO N.Y. 09114,

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FOR SALE — read about your favorite Western Stars (Autry, Rogers, Cassidy, Ritter, Elliott, etc.) in "Western Star Digest," P. O. Box 12367, Nashville, Tennessee 37212. ($5.00 per year.)

FOR SALE — 16mm and 35mm Projectors (Mag-Optical) Interlock. New-used... Sales-rentals... (also Screens). Last ten years of Rose Parade Slides and 8mm movies. J. Dolan Projection Units, 6167 Sepulveda Blvd., Van Nuys 91401.

SELLING — COMIC BOOKS, Playboys, serial lobby cards, movie lobby cards, movie posters & pressbooks, pulps, pocket books, radio & cereal giveaways, monster and science fiction magazines, western comics, Sunday pages, movie big little books, etc. Complete catalogue 25c. Wanted photos and films of Irish "TV Sheena" McCalla, Rogofsky, Box C-1102, Linden Hill, Flushing, N.Y. 11354.

WANT TO BUY — or trade 8mm or 16mm Sound or Silent, B & W or Color Classics or class A films only. Please send lists and prices. Dan Rocklin — 16724 La Maida St., Encino, Calif. 91316 213—789-2852.

WANTED — 16mm **GRAPES OF WRATH,** any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. Bayside, N. Y. 11364

WANTED — All Valentino, G. Swanson, C. Gable, M. Monroe, J. Dean fans write me, Chaw Mank Box 30, Staunton, Ill. 62088.

INTERVIEW WANTED — "Interested high school senior English and drama teacher would like to interview an MGM "old timer" relating to the history of the Studio and its films prior to 1950 for a college thesis."

FOR SALE: Original movie posters, film-show song sheets, film-show records. Send for list. Barry Cherin, 301 West 86th Street, New York City 10024.

WANTED: Items of the late Carmen Miranda and of Miss Mae West. Please write and let me know what you have and how much you want for them. Write to Tim Malachosky, P. O. Box 614, Santa Monica, Calif. 90406

WANTED—any Christopher Lee "Dracula's," original and in color; Durango Kid Westerns; Amos 'N Andy TV shows; Superman TV shows or the serials; Lone Ranger feature in color with Clayton Moore. Arthur Thomas, P. O. Box 1459, Nashville, Tenn. 37202

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WANTED — PHOTOPLAY EDITION books of Lon Chaney, Douglas Fairbanks Sr., and silent serials for sale. SASE. Grossman, Box 451, Woodland Hills, California 91364.

FOR SALE — Great special effects scenes from science fiction film classics. Send stamped, self-addressed envelope. Jay Duncan, 4318 Larchmont Drive, El Paso, Texas 79902.

Wanted: Pressbooks of old musical and SF films; movies or stills of Top of the Town, Just Imagine, Temple of Venus. Dance Magazine, & Radio and TV Mirror with articles by Rudy Konrick. Larry Farsace, PO Box 1101, Rochester, NY 14603.

FILMS FOR SALE

16mm Sound and Silent Classics. Brand new prints. Fine quality. Prints in stock. Illustrated catalog 25 cents. Manbeck Pictures, 3621-H Wakonda Drive, Des Moines, Iowa 50321.

I am interested in obtaining a copy of the program booklet which M.G.M. issued with their 1934 film Tarzan and His Mate, also Marian Marsh material. Jim Daley, 67 Call Street, Jamaica Plaines, Mass. 02130.

WANTED: 16mm TV shows — ALFRED HITCHCOCK, OUTER LIMITS, THRILLER, ONE STEP BEYOND, THE UNTOUCHABLES, TWILIGHT ZONE. Robert Meek, Rt. 3, Box 508, Burleson, Texas 76028.

Have 8 & 16mm films for sale or trade. Your list for mine. Want Houdini Material. William Patterson, Box 8180, Universal City, California 91608. HO9-2261.

FILMS, RADIO SHOWS, TRANSCRIPTIONS related memorabilia. BUY-SELL-TRADE. Send details and prices. Send $1.00 for catalog (refundable). Box 724, Dept. HS, Redmond, Wa. 98052.

"WANTED — ALICE FAYE photographs, snapshots, old fan magazine portraits, especially colored ones." Roy Bishop, 327 South Kenmore Ave., No. 105, Los Angeles, California 90020.

WANTED — 16mm **GRAPES OF WRATH,** any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. Bayside, N. Y. 11364





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